

AMATEUR CINE

W O R L D

DECEMBER

SIXPENCE



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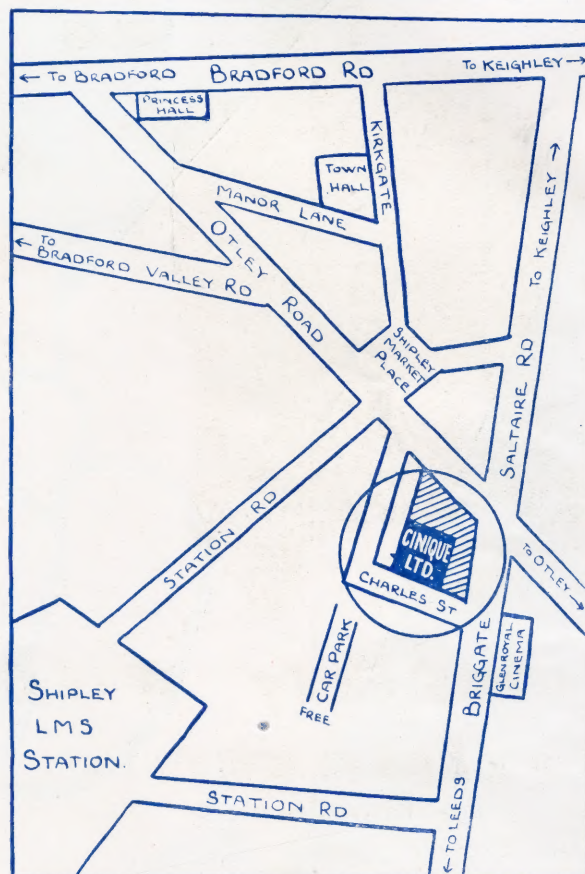
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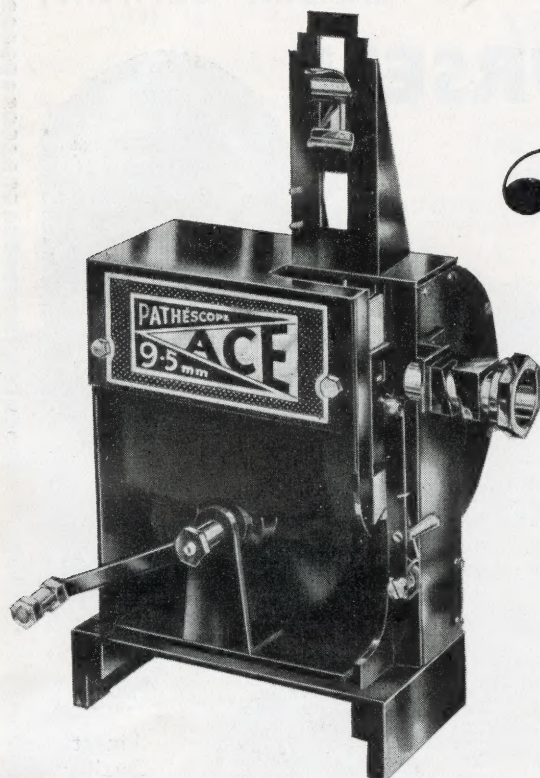
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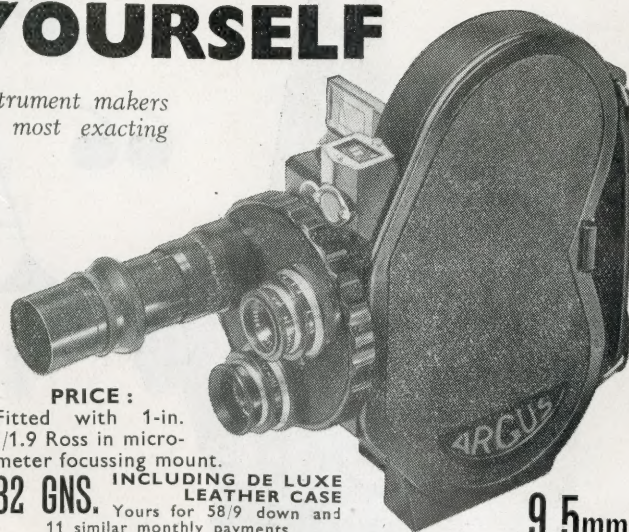
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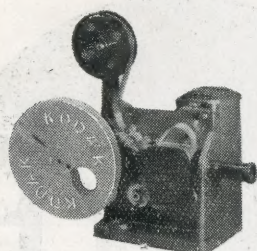
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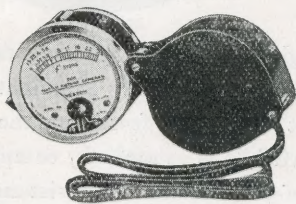
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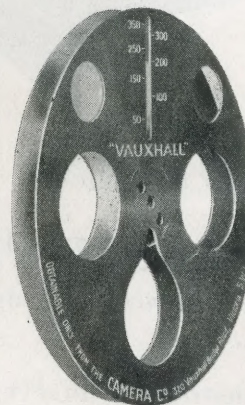
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VOL II.

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DECEMBER, 1935

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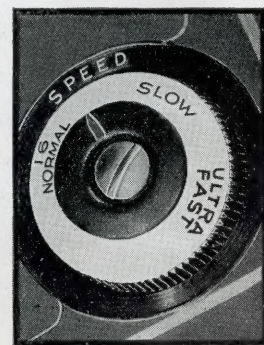


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THE EDITOR to his READERS

A HAPPY CHRISTMAS to all our readers. We hope that both editorial contents and advertisers' announcements in this enlarged Christmas issue will help bring that wish to fruition.

* * *

A SURVEY of the queries received this year reveals the fact that, of the enquiries of a technical nature, by far the largest number dealt with titling. We have endeavoured to cater for this interest by the very comprehensive series of articles which have just concluded. Other articles on titling will appear from time to time. Of the non-technical queries it is interesting to note that the large majority had to do with scenario writing and construction. We hope, therefore, that the script published in this number will meet what is undoubtedly a wide-spread demand. Nothing quite like it has ever been attempted before. Not only are suggestions given on *what* to film (and the script, being of an "elastic" nature can readily be adapted to suit individual requirements) but advice, as detailed and practical as it is possible to make it, is provided on *how* to film it.

A practical, how-to-do-it scenario of this kind puts initiative at a discount, but at least it can usefully serve as a model. But even if filming the first part of it is little more than a case of following instructions, you need to use your imagination to complete it. And, of course, the technical data will do much to help you smooth out any problems in production you may come across when working out the conclusion.

In forthcoming issues we shall publish further how - to - do - it scenarios and, in addition, less detailed plots, not necessarily with a 'family' theme. These will not be printed in the form of shooting scripts, but will outline the story, giving suggestions for the treatment of the salient features. In his "Notes on Scenario Writing" in this number, Mr. L. Du Garde Peach suggests to the amateur on the lookout for

film subjects that it ought to be possible to make a drama, a comedy or a documentary film without moving more than a few yards away from, for example, the signal post outside a country station. Next month he shows just how it can be done, giving a shot by shot script for the drama, an outline for the comedy, and suggestions for the documentary. Mr. L. Du Garde Peach writes with authority. His name appears in the credits of many important British productions, the latest being that remarkable Gaumont-British film, "The Tunnel," for which he wrote the scenario and dialogue.

* * *

WE would remind readers that our "Film the Family" Competition definitely closes on December 16th. The subject is the same for all sizes of film—the Family—and entries should therefore deal with a family episode. A definite plot is not essential, for you have a ready-made theme. There are three classes: for 16 mm., 9.5 mm. and 8 mm., and beginners' films in any of these gauges. For the best 16 mm. film and the best 9.5 mm. or 8 mm. film a gold medal and cine goods to the value of £15 will be awarded and there is £5 cash for the best beginner's film. The running time of all entries must be limited to about 7½ minutes. Thus the 16 mm. and 9.5 mm. entries must be no more than 200 ft., and the 8 mm., 100 ft. Suggestions for treatment and full details of the simple rules governing the competition have been published in earlier issues, together with the statement we ask beginners to send with their entries.

Do not be shy of sending in your film. At the very least the competition will afford you an excellent opportunity of ascertaining how your work compares with that of other people. An attractive leader will be awarded for all films that reach a certain standard of merit.



Christmas provides you with a ready-made subject for a family film. Preserve the spirit of it by filming some parts of the festivities this year. Useful suggestions are given in this issue.

Preparing the DRAWING

YOU will, of course, be giving a display of your films this Christmas and as the occasion is rather "special" it is well worth while doing the thing properly. Presumably you have no special room set aside as a cinema and you have perforce to give your exhibitions in an ordinary room in the house—a room which, after an exhibition, has to be restored to its "domestic" appearance and must bear no trace of the cinema. This, however, is no excuse for bad showmanship.

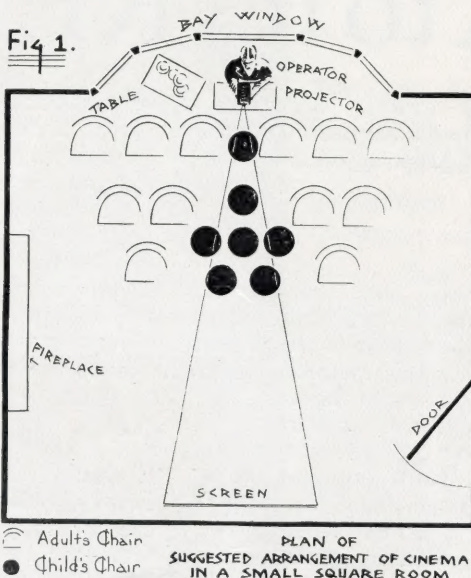
Many amateurs, having invited friends to see their "pictures," wait until the company has assembled and then fish out the projector and screen, place the projector on the table and hang the screen on the wall. The room is alternately lit up and plunged into darkness while tests are being made to line up projector and screen; books and packing pieces are hunted for to bring the projector up to the right height and there is a running to and fro for resistance, films and all the etceteras needed for projection. There is a general bustle and unrest while things are being fixed up and, in short, the films are given the worst possible send-off.

This is bad enough at any time; but at Christmas, when the position is probably complicated by the addition of Christmas decorations, it is more than ever necessary to devote some attention to a systematic preparation for the Big Show. Let us see what can be done, without special facilities or elaborate handiwork, to "dress" our Christmas exhibition so that it may rise above the toy magic lantern shows we used to give as kids and so that our films, however unpretentious, may at least have the advantage of being presented in an atmosphere as "right" as we can make it.

The Length of the Programme

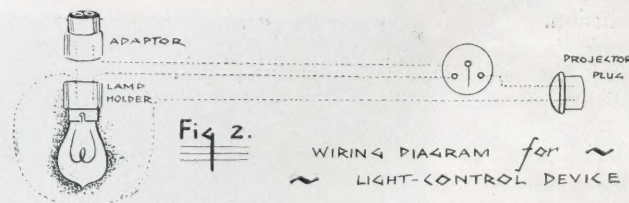
In the first place, all preparations should be made before the guests arrive, so that as soon as the company has settled down the show may start smoothly and efficiently. Immediately you have decided to give an exhibition, make up your mind as to the programme and decide definitely which films you intend to show. Allow for an actual projection time of from $1\frac{1}{2}$ to 2 hours, never (or hardly ever) more. It may be said, without any intention of cynicism, that the great majority of people enjoy the first hour-and-a-half of amateur movies, after which their interest begins to decline. Do not satiate your guests.

Having selected the films, run through each one on the rewinder, examining for damage and bad joins and making good where necessary. Rewind all films ready



The big show of the year for most amateur projectionists is without doubt the exhibition of films which they give at Christmas time. It is worth while going to some little extra trouble to make the most of the 'drawing room cinema.' This article shows how to secure the most effective presentation with limited ways and means.

By
HAROLD
B. ABBOTT



for projection and place aside somewhere in the order in which they are to be shown.

Now turn your attention to the projector, carefully cleaning it in all the usual places: film guide-way, mask and (if necessary) the optical system—lens, condenser and reflector. See also that it is properly, but not excessively, lubricated. Examine the lamp to see that it is still efficient and test its adjustment by projecting, without film, on to a screen. Uneven illumination indicates want of adjustment in the position of the lamp. Examine all belts for undue stretching and replace any which look as though they might suddenly let you down. See that you have a spare projector lamp in stock. All these little items should be dealt with a day or two before the show in order to give you a chance to rectify anything that may be wrong and also to leave you free to devote your attention to the actual "rigging" of the cinema on the appointed day.

On the day of the show set up the projector and the screen and find by actual tests with a film in the

projector the best relative positions of these two essentials. If you have a large room, a large screen and a low-power projector, do not aim for the largest picture you can get, but restrict the size to one which your projector will illuminate with satisfactory brilliance. Brilliance is much more important than size.

With a high-power instrument in a small room a white screen is most satisfactory because there is plenty of illumination and the picture is of equal brilliance no matter from what angle the screen is viewed. Most amateurs, however, possess either a silver or a beaded screen in order to get the utmost reflection from their projectors and it is important to remember, with regard to these latter screens, that the full brilliancy is perceived only by those spectators seated close to the axis of the projected beam of light. Persons seated at an angle

ROOM CINEMA

of 45 degrees or less to the plane of a silver or beaded screen perceive a picture of inferior brilliance.

This matter obviously affects the arrangement of the seating accommodation and the projectionist should endeavour to arrange his seating so that every spectator sees a satisfactory picture. To make quite certain of this it would be a good plan for the "showman" to get someone to project a short film while he sits on each seat in turn and critically surveys the projected picture. I remember someone telling me of a visit which he undertook to a much vaunted home cinema. "During two hideous hours I sat right on top of the screen, dazzled by the screen lights, getting a headache from flicker and nearly perishing from suffocation!" Think of this obloquy when you are setting out your cinema.

Suggested Seating Arrangements

It is difficult to particularise in view of the wide variation in the conditions under which readers will give their Christmas display; but let us consider an average room, say, about 12 feet square. First regard the position of the door and remember that there is invariably a draught from a door to a fireplace, particularly when, as is usually necessary for ventilation, the door must be kept open. Spectators should not be expected to sit in a draught and if the door is at one end of the room that end should be chosen as the place for the screen.

The distance of the projector from screen will be decided by the size of the latter or the illuminative power of the former and upon its position will depend the arrangement of seats. If the projector can be placed at the extreme end of the room opposite the screen then the best arrangement is to dispose the children on low stools, pouffes or cushions within the vee formed by the beam of light from projector to screen, but, of course, so that the beam passes over their heads. Naturally the children will be "graded" with the taller at the rear, but no spectator should be seated nearer than about 6 feet to the screen.

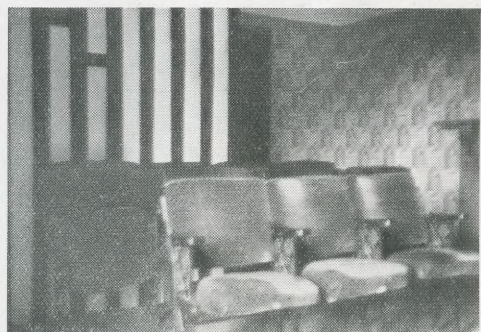
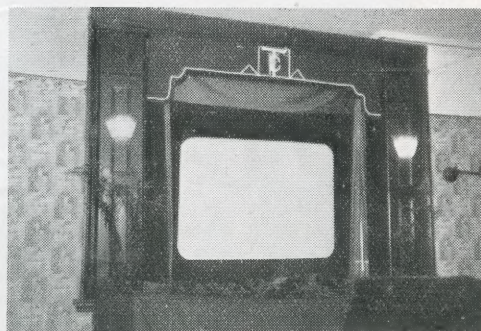
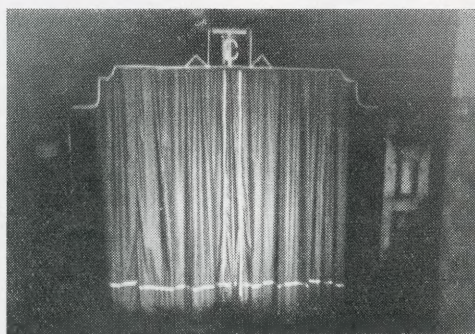
At each side of the projector beam at about 6 feet from the screen one chair only should be placed to accommodate the front "row" of adult spectators. Close behind each of these two chairs, allowing comfortable knee room, may be placed two chairs forming a second row for four adults, a gap (to be occupied by children) being left in the centre to prevent encroachment upon the beam of light from the projector. Behind this second row may be placed a third row consisting of six chairs, again with a gap in the centre and the operator is situated behind this row.

Showmanship Points to Aim At

This is an ideal arrangement for a small square room and a rough plan of the arrangement is shown in Fig. 1. It may require modification according to the size and shape of the room, the existence of "unmovable" furniture, the position of the projector as demanded by its limitations or those of the screen and other contingencies; but the points to aim at are: the vee formation, ensuring that no guest shall view the screen from

for the CHRISTMAS FILM SHOW

an acute angle; an unobstructed view for each guest; and finally, a reasonable distance between the screen and the nearest spectator.



If you have a large number of guests it is better to shorten the programme and have two performances rather than to overcrowd the "cinema" so that half of the guests are unable to see properly, while all of them are perspiring profusely. The section which is not seeing the pictures can probably be entertained in another room. As with all preparations the seating arrangement should be accomplished before the guests arrive.

With regard to the screen itself, articles have appeared in past issues of this journal describing some very effective portable proscenium arrangements and such are well worth adopting if the

Lack of electric power and confined space (the projector lamp is worked from an H.T. accumulator) have not deterred an "Amateur Cine World" reader, Mr. D. H. Lunt, of Oldswinford, Stourbridge, from constructing an admirable home cinema. The proscenium, which is a large bay window, boarded up, is shown in the top photograph. Behind the screen (shown in the second photograph) is a swan-necked speaker and in front of the footlights a cone speaker. The "auditorium" (third photograph) is a room 18ft. by 14ft. containing seven plush tip-up seats. The separate projection room (the port-holes can be seen in the bottom picture) contains a Pathescop eH movie projector, an incandescent gas projection lantern (for advertisement and announcement slides), switches for the footlights, etc., curtain controls and a radio-gram.

(Continued from previous page)

PUTTING OVER *the*

amateur is able to do so; but as we are keeping in mind the requirements of the amateur with ordinary equipment it is not proposed to stipulate such an arrangement as indispensable to the Christmas show. What, however, is strongly recommended to the amateur who is keen on "putting it over" nicely and is unable to provide a portable proscenium, is to mask off his screen down to the limits of the actual projected picture. To show a ragged edged picture in the middle of a screen too large for it is definitely "bad cinema."

The very simplest way of overcoming this is to procure a piece of black material (paper, cardboard, painted 3-ply, velvet or other fabric) the full size of the screen and carefully cut out, in the centre, a rectangle a *shade* smaller than the projected picture. Place this mask, by any convenient method, over the screen and your projection will appear much more "finished."

There is probably nothing more amateurish than the lighting arrangements which many home projectionists are content to tolerate. I do not refer to the absence of dimming devices and "painting with light" schemes, but to the simple transition from room to projector illumination and vice versa. Some amateurs have only one electric "point" in the room; but even where they have two light sockets they are often content to walk from the projector to the wall switch and back before and after every reel, while the guests sit in expectant darkness waiting either for the light or the "picture" to come on.

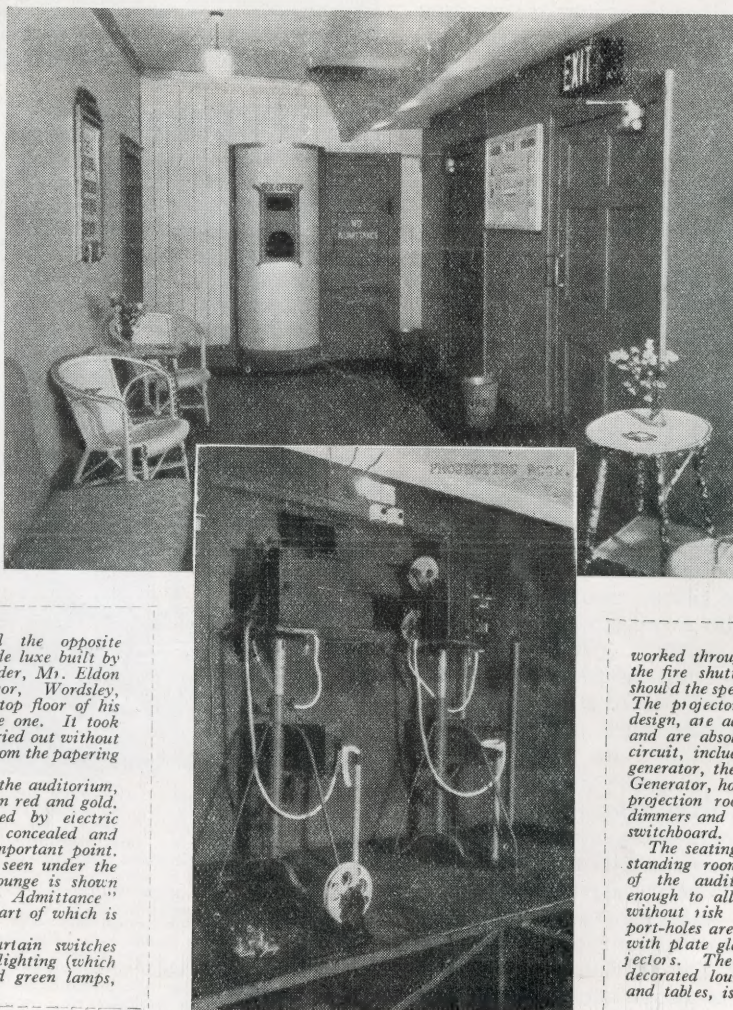
Several devices are on the market to obviate this procedure, but there is no difficulty in making up an attachment which is simple

and effective. All that is required is an electric adapter (bayonet cap), a lamp-holder, a two-way pear switch (not a simple on-off type) and *triple* flex of a length sufficient to reach from the normal light socket to the usual position of the projector. The method of wiring is made clear in Fig. 2 herewith. The distance between adapter and lamp-holder is kept very short as, also, is the distance between the two-way switch and projector plug.

In use, the normal room lamp is removed from its socket and placed in the lamp-holder of the attachment, while the adapter of the latter is connected to the socket just vacated. If the attachment has been correctly wired, according to the diagram, the two-way switch will be handy to the projector and will switch the current either to the room light or to the projector, as required.

It is not reasonable to expect your friends to enjoy your films if they (the guests) are physically uncomfortable. The seats themselves should be comfortable and if the exhibition is in a room which is not normally used, attention should be given to the temperature of the room. If it is cold, get the heating arrangements going a sufficient time beforehand to allow the room to be warm by the time your guests arrive. If you have a low-power projector and a flickering fire some form of shield-screen may be necessary to prevent impoverishing the brightness of the pictures.

The question of musical accompaniment is one for each individual to decide. If it is to be done at all, it must be done pretty well and if your projector



The photographs on this and the opposite page are of a miniature theatre de luxe built by an "Amateur Cine World" reader, Mr. Eldon Firmstone, of Wordsley Manor, Wordsley, near Stourbridge, in half of the top floor of his house—fortunately, rather a large one. It took three months to build and was carried out without any professional assistance apart from the papering and curtain decoration.

The photograph opposite shows the auditorium, the whole of which is carried out in red and gold. Curtains and clock are operated by electric power. Most of the lighting is concealed and thus there are no shadows—an important point. One of the exhaust fan grilles is seen under the ceiling light. One end of the lounge is shown above. The door marked "No Admittance" gives on to the projection room, part of which is seen in the illustration.

This houses the projectors, curtain switches and small switchboard for screen lighting (which consists of red, amber, flame and green lamps,

worked through dimmers). The small light over the fire shutters (by curtain control) goes out. should the speakers for some reason fail to function. The projector stands are Mr. Firmstone's own design, are adjustable for height and any angle and are absolutely rigid. Half of the electrical circuit, including the arc lamps, is fed from a generator, the other half from the mains supply. Generator, house lights, screen speakers, amplifier, projection room speaker, main curtain control, dimmers and arc lamps are controlled from one switchboard.

The seating capacity is 36, with provision for standing room behind a partition at the back of the auditorium. The port-holes are high enough to allow patrons to walk to their seats without risk of obstructing the picture. These port-holes are let into a nine-inch wall and fitted with plate glass to kill any noise from the projectors. The colour scheme of the tastefully decorated lounge, furnished with settees, chairs and tables, is pink and gold.

CHRISTMAS SHOW

happens to be a noisy one cut out the music—or sell the projector.

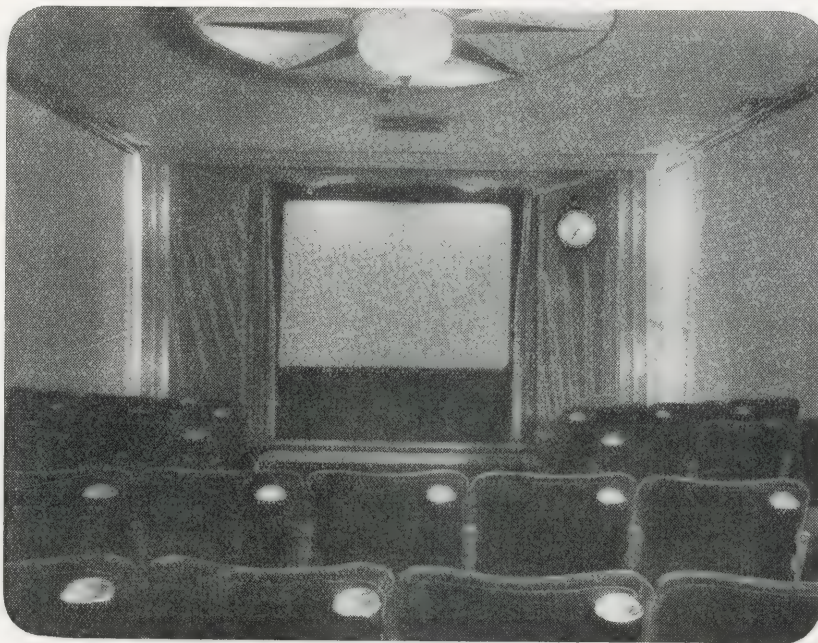
It has been remarked above that the duration of the programme should be from $1\frac{1}{2}$ to 2 hours: this refers to an "all-in" performance and will have to be modified if two "houses" are necessary. Assuming, however, that there will be only one "house," how should you present your programme? Simply run off one film after another for two solid hours? Not if you are wise. If your programme consists mainly of short films, each of a few minutes' duration only, it is advisable to have an interval of a few minutes at approximately each half hour. This short interval may be occupied by playing a gramophone record unless it is apparent that the

guests are anxious to talk or to discuss the films. In the case of a programme of longer films, say 300 feet each, two intervals might be provided; but in any case there should always be at least one interval of ten minutes or more, during which refreshments should

be passed round and guests given the opportunity of stretching their legs. During this longer interval a little gramophone music might be provided, unless the films have been accompanied throughout by music, in which case it is probably advisable to give the music a rest.

By devoting the little care and attention outlined in this article you will ensure that your guests really enjoy your show and are not merely bored by it. It's worth it, is it not?

It is only necessary to use a little imagination. It is surprising what can be done when you really settle down to it.



Proscenium of the miniature cinema de luxe described on the opposite page.

I.A.C. Officials are in a somewhat breathless condition after their hectic activities in connection with the highly successful Convention Week which closed with the Banquet at the May Fair Hotel on November 8th. A report will appear in the January issue of *Amateur Cine*, together with a list of the prize-winners in the 1935 International Competition. As a result of the ballot for the election of eight members of the Council, the following were duly elected: Lt.-Col. J. T. C. Moore-Brabazon, Frank Whitty, George H. Sewell, F.A.C.I., Norman Jenkins, F.A.C.I., A. T. Parker, C. V. Cassal, David Kennedy, J. Masteron. The hon. auditors were re-elected and a vote of thanks was passed to them for their services.

Provisional arrangements have been made for an informal meeting to be held in the afternoon of the second Saturday in January. The full programme details will be issued to members in due course.

* * *

"Sensational" is a word that is much over-worked these days, but we think it can justly be applied to the news of the new hire charges for Pathescope 17.5 mm. talking films, just announced. The new hire rate will undoubtedly have the effect of popularising home talkies,

Short Lengths

for it works out at no more than that of silent films. A book of six coupons costs 25/- (12 coupons, £2.7.6, 24, £4) and each coupon entitles the borrower to one 500 ft. 17.5 mm. sound film for a period of three days from receipt of film. Among the well-known films available (they can now all be hired from the Pathescope Home Talkie Library at 10, Great Marlborough Street, London, W.1) are "The Middle Watch," "After Office Hours" and "Mount Everest."

* * *

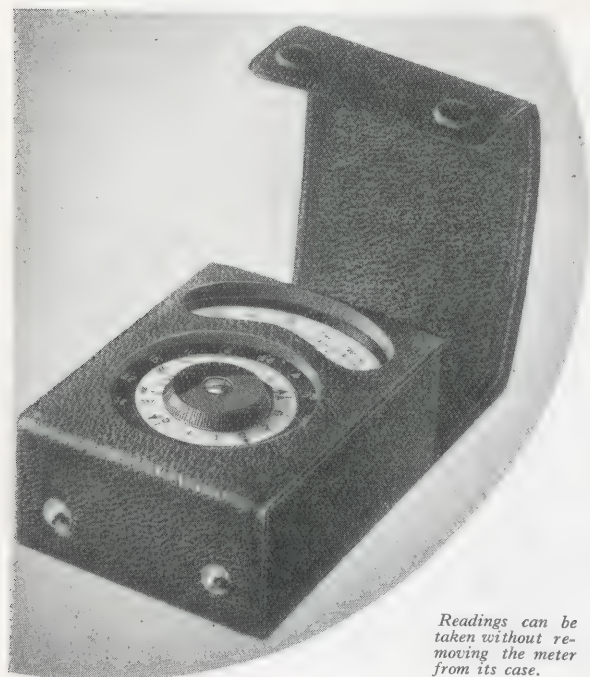
We have received for test—too late for publication of the report in this issue—a most attractive new 9.5 mm. camera, the Argus. It is spool-loaded (100 ft. capacity) and incorporates refinements such as are associated with *de luxe* cameras. These include reverse motion under power at touch of lever, pre-selection device, operating both in forward direction and reverse, spring tension dial (which tells the operator just how much the spring is wound), variable speeds, turret head and two viewfinders with engraved "field," including that of the telephoto lens. Equipped with Ross 1 in. f/1.9 lens in micrometer focussing mount, it costs 32 guineas. The Argus is made by Thames Cine Products, Ltd., of Ashford, Middlesex. The main distributors are the Camera Co., of 320, Vauxhall Bridge Road, Victoria, S.W.1, who also sell the camera retail. Supplies are now ready. A full test report will be published next month.

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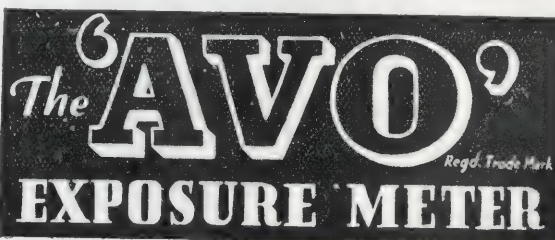
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SCENARIO WRITING

By L. DU GARDE PEACH

IF you wish to make a film which is going to be of the slightest interest to anyone on earth, other than yourself and the actors taking part in it, you must work to a plan. In other words, a scenario. However charming your shots, however well composed your pictures, however beautiful your blondes, nobody will ever want to look at them twice unless they mean something in relation to one another. They must have some sort of coherence, some sort of progressive interest and some sort of linked continuity. A film scenario is simply the working out of this coherence, this interest and this continuity beforehand.

Most amateur films are silent. This simplifies the problem from some points of view, but complicates it from others. The opportunity for the verbal link-up between shots must be disregarded and the amateur is thrown back on to the basic job of picture making, which is the making of pictures. And in this connection it is well to remember that films were originally called, and ought still to be called, *moving pictures*. Your pictures must move, they must tell a story, they must get the audience somewhere and not leave them stranded in a sequence of stagnant stills.

But don't imagine for a moment that you have necessarily got to sit down and think out the plot for a story. Some of the best films ever made have no story at all:

L. Du Garde Peach started his career as a member of a University staff, but after a few years decided that his real job was writing. After contributing to a number of magazines, notably "Punch" over the initials L. du G., he began to write radio plays. Of these he has written more than two hundred, amongst which "The Path of Glory" and "The Mary Celeste" are remembered by everybody. He has also done musical shows, revues, and numerous broadcast talks. Three or four years ago he started writing for the films, and he has been doing scenarios regularly ever since for most of the English companies.

Man of Aran, for example, or Grierson's Gale Warning.

Probably you

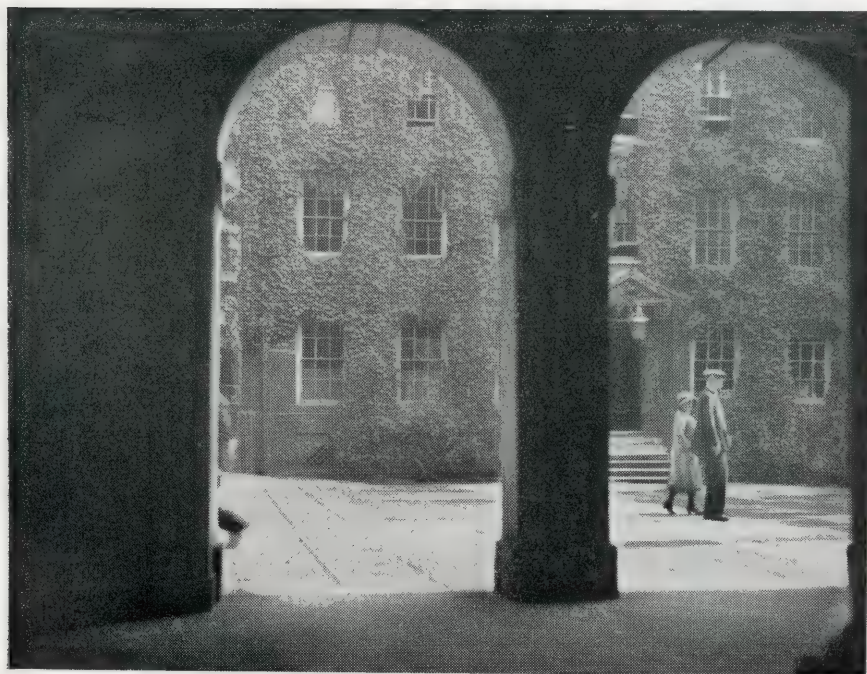
will be better off without a story, although you will have to use more ingenuity to keep a hold on the interest of your audience. At the same time, a film with a story about human people does appeal to many people and it is quite likely that you are anxious to attempt one. In any case, the basic principle is the same, whether you are telling a story of people or making what is called an interest or documentary film. It is all a question of showmanship. Which, being translated, means the capacity to hold the interest and attention of your audience.

First of all, before you begin to write anything or plan anything in detail, you should try and see your film as a whole. It sounds rather highbrow to say you ought to see it as a pattern, but actually that is the best way of describing it—a sort of pattern or graph. Imagine your graph as starting from zero and rising as the interest of your film rises. You have probably got in your mind three or four dramatic happenings in your story, or definite dramatic scenes in your documentary film, which you know from the beginning will have to be included somewhere. Your job is now to get them in the right order.

Think of them and decide in your own mind which is the most thrilling or the most dramatic or the most striking and make quite sure that you don't use that one too early in the picture. The reason of this ought to be obvious; if somewhere in the first hundred feet or so you use up your most breathtaking adventure or your most strikingly beautiful shots, the interest curve of your film is going to drop afterwards and your audience is going to be progressively bored. If that happens your film is a failure, no matter how good the individual parts of it may be.

Having arranged your pattern, you have now got to get down to more detailed work and the first thing here is to elaborate the pattern and give it proper proportions. How soon are you going to get right into your story? How

(Continued on next page)



Interesting foreground interest, helping to frame picture, but composition might have been improved by including more of the top of the arches and less of the wall on the left.

Hints for the Amateur Script Writer

(Continued from previous page)

much footage are you going to allow for each high-spot and how much footage can you afford for linking-up material between high-spots? Arrange this roughly in your mind and you have already got some idea of the layout of your film.

At this point you may say, 'That is all very well, but I haven't the slightest idea as to what my material is. There

is only one answer to a remark like that. Sit down and think—open your eyes and look—go out into the world and listen. The whole world is teeming with stories and interest pictures which only need selection and imagination (which it is your job to supply) to turn them into first class films. Anything will do. If you use your imagination and your camera properly you could make a drama, a comedy and an interest film, all without moving twenty feet from, say, a signal post outside a country railway station.

Shots Must Speak for Themselves

But let us get back to the technical side of script writing.

Your audience has not the faintest idea of what it is going to see and also remember it has not necessarily got any interest in the subject of your film. You have got to catch its imagination and awaken that interest and let us all realise here and now that you can't do it by throwing titles on the screen. If you were to start your picture with the title "Nothing is so jolly as the children at the seaside" and then follow it up with some dismal, badly exposed shots of dismal, badly brought up children, you would deserve all you got. If, on the other hand, your film consists of lovely shots, beautifully exposed, of perfectly adorable children, you don't need the titles anyway. The shots speak for themselves.

That is what your shots must do—speak for themselves wherever possible and your opening shots must speak very loudly and very clearly for themselves. Let us take two examples.

The first a story example. We will say that you are making a film about two or three young people who work



A pleasingly balanced shot, the absence of detail in the foreground being in this case an asset from the point of view of composition and perspective, leading the eye up to the focal point of interest.

machinery and PULL BACK slightly to a girl's hands taking something from the machine, to follow the hand as she passes it to someone else and see her hand meet that of your young man, handing to him the half finished product, to see his hand take hold of hers and then PAN along to his face, grinning, and CUT BACK to hers smiling in reply. Something of that sort gives you interest and atmosphere right from the beginning. Incidentally, to emphasise another very important thing—use CLOSE UPS as much as possible.

From such an opening it is much easier to develop story material because your characters are established immediately and are clearly impressed on your audience's mind.

The Interest Film

The method of approach to an interest film is really the same. Whether it is your home village, a cruise, a trip abroad, or a week-end's motoring, pick out something characteristic and in itself interesting and start from that. Let us suggest for example that you are going to Paris for a holiday and you want to bring home an interest picture—not just a series of stills—which your friends will enjoy seeing. I can imagine such a film starting with a CLOSE-UP of a hand full of pound notes DISSOLVING or WIPING to the same amount in French currency, PULL BACK to show a pair of hands gathering them up and putting them into a wallet and then let your film tell the story of how the money was spent.

Having decided on your opening you now have to work out the rest of your scenario and that is going to depend enormously on the sort of person you are. I

(Continued on page 402)

9.5 m.m. users!



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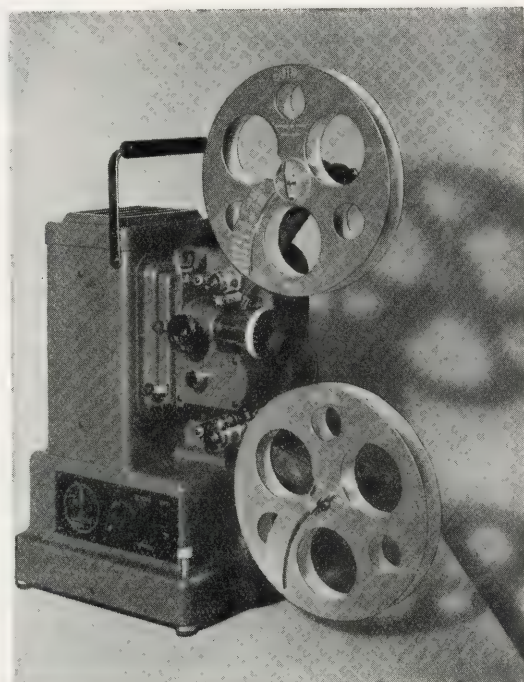
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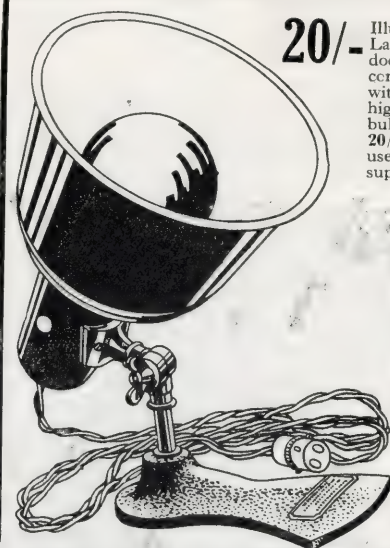
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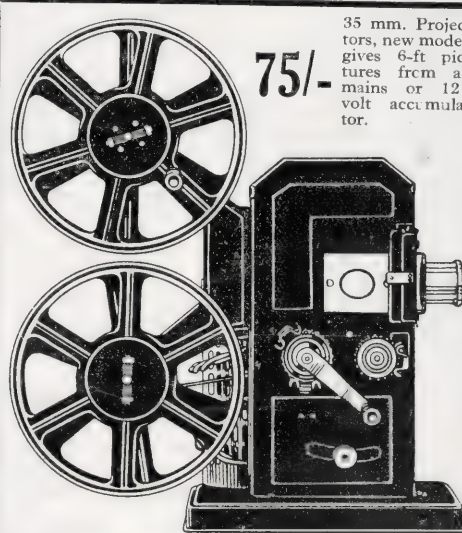
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- 50/- Beaded Screen, 48 x 36 in., slightly used, gives super definition.
- 51/- Powers Projector, for talkie conversion mechanism, with spool boxes.
- 52/- Pathe Kid Projector, fitted with super attachment, in beautiful order.
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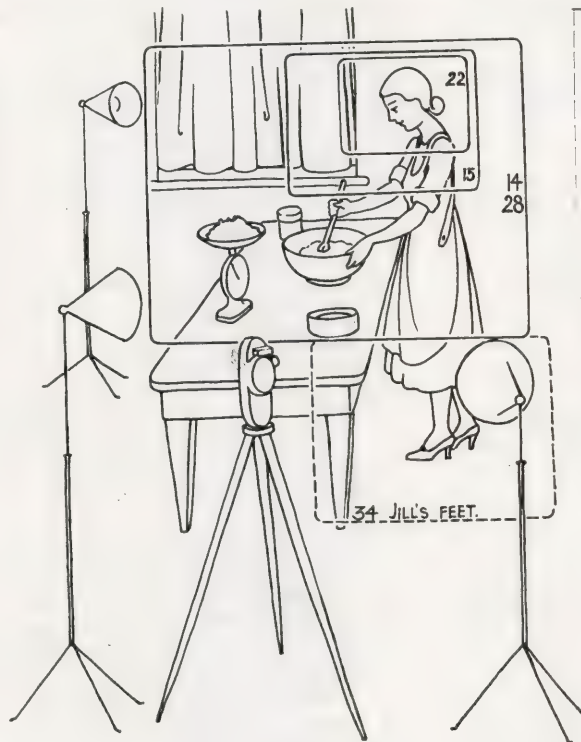
YOUR INSPECTION INVITED

SCRIPT, FULL LIGHTING DATA AND EDITING NOTES FOR A CHRISTMAS FAMILY FILM

In the following we have tried to work out a family script such as any amateur can film, lighting data and all—giving so much information, in fact, that there is practically no creative work left for the amateur to do! Even though you may not care to film it, we hope you will find it useful as showing how to go about making a family film of the more ambitious kind.

Indeed, we do not suggest that you should slavishly copy it, for the movie-maker should be a creator, not an imitator. But in whatever way you go about your film the information given regarding the form a script should take and the lighting set-ups required should be found of practical assistance.

1. M.S. Window streamer: "Only Seven More Shopping Days to Christmas."
- 1a. PAN DOWN OR AROUND TO shoppers thronging pavements and gazing into shop windows.
2. M.S. More shops. (Short shots: quick cutting, no pans). Take these preferably in a big town or city. Then ask a local dealer to let you take:
3. M.S. to C.S. Shot from interior of shop, children pressing their noses against window, looking longingly at toys. A doll (or whatever it is you are going to buy your child) is removed from window—hands only shown. Children look longingly at it as it is taken out. If the children are young enough they will not be camera-conscious; they will be more interested in the toys than the camera. A Christmas box for these little 'extras'!
4. M.S. Shop door. Father appears with parcel. Gets into car.
5. C.S. He deposits parcel on seat beside him.
6. C.S. Car wheel revolving. (To get the most effective shot, jack up wheel of stationary car).
7. C.S. Parcel on the seat.
8. C.S. Wheel revolving.
9. C.S. Three parcels on the seat. (Film at exactly the same angle as previous 'parcel' shot, using, preferably, a tripod to ensure there is no deviation).
10. C.S. Car wheel revolving.
11. C.S. A heap of parcels. (Filmed at exactly the same angle).
12. C.S. Wheel revolving. (Why not get these exterior shots finished on the first bright or sunny day, using the "Amateur Cine" exposure guide?)
13. C.S. Match with shot from above, looking down, of Xmas pudding being stirred in basin. (Dissolve to this shot if you can; if not, straight cut).
14. M.S. (Straight on—not from top). Mother stirring pudding. She suddenly looks up.
15. C.S. Her looking slightly startled and a little resigned.
16. M.S. Young son (brother or any other relation) sucking his thumb in anguish (for convenience we will call him 'Jack'). In his hand he holds a hammer and is standing on a chair, festoons of paper

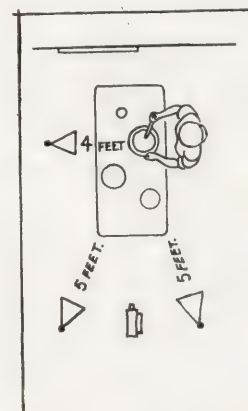


EXPOSURE GUIDE

f 3.5 on Supersensitive Pan: film. f2.8 on P.S.P. film. (9.5mm.), or add one more Photoflood for use with an f3.5 lens.

Abbreviations Used:

M.S.: Mid (medium) shot; C.S.: Close shot; C.U.: Close-up; M.C.U.: Medium close-up.



Location Sheet

EXTERIORS	Shot Nos.
Shopping centre...	1, 2, 3, 4
Car, either outside house or garage...	5, 6, 7, 8, 9
Garden path from front door...	10, 11, 12
Front door from left of garden path...	32, 52, 53
Street scene with church...	33, 44, 49
Street scene of front gates...	41
Your own front gate...	42
	43

Shots Nos. 36, 37, 38, 51, 52, 53 are special ones so it is advised that two photofloods, one each side of the camera, are used to light up the front of the figure, which otherwise would be silhouetted against the exterior seen round it.

INTERIORS	Shot Nos.
Fig. 1. Kitchen. 3 Photofloods in reflectors. (See also exposure notes under diagram)...	13, 14, 15, 22, 28, 34
Fig. 2. Drawing room. Lighting units as before...	16, 17, 18, 19, 20, 21, 23, 24, 25, 26, 27, 31, 35
Fig. 3. Bedroom. Lighting units as before...	40, 45, 46, 47, 48, 50, 54

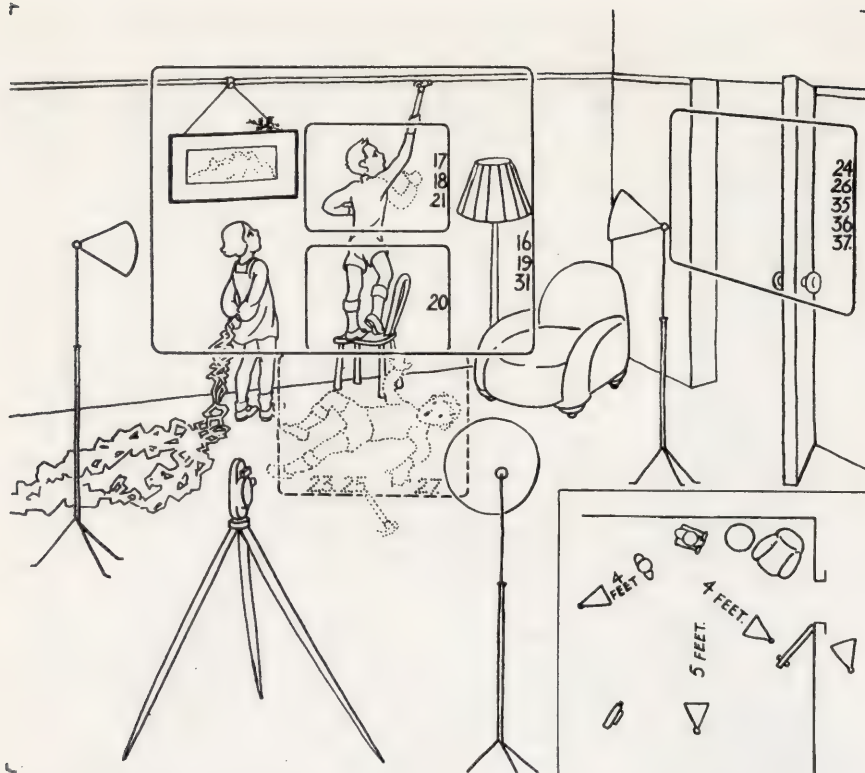
Mid-shots Nos.: 14, 28 and 34. (With camera tilted down.) Close-shot No. 15. Move the camera and lights closer. Big Close-ups Nos.: 13 (see scenario. Camera should look straight down on basin) 22 and 29.

17. C.S. Jack exploring the extent of his injuries. He raises hammer to start again.
18. C.S. Cut on action, Jack raising the hammer and driving in a nail. He performs the task successfully. Preens himself, supreme satisfaction written large on his face.
19. M.S. Jill holds up decorations, knocks against chair.
20. C.S. Chair wobbling (show Jack's feet.) (Get somebody to tilt the chair)

(Continued on next page)

A Christmas Family Film

(Continued from previous page)



Mid-shots Nos. : 16, 19, 23, 24, 26, 27, 31 and 35. Close-shots Nos. : 17, 18, 20, 21 and 25. Move the camera and the lights closer as in Fig. 1. Big Close-up No. : 30.

- about a little, keeping well out of camera range. This will not be difficult since the shot is a close one).
21. C.S. Jack from waist up, waving his arms to try and keep his balance. He looks anguished again.
 22. C.S. Mother looking up again, startled (short shot, cut-in in the middle of No. 21).
 - 21a. C.S. Dives forward toward camera, arms spread-eagled. (He has only to jump off the chair, of course, but it must seem as if he is falling. Film from a low viewpoint to give false impression of height).
 23. M.S. Jack on floor, chair over-turned. Paper chains festooned around him.
 24. M.S. The door. Hold for one or two seconds to allow for time lapse. Mother appears in doorway to see what all the bother is about.
 25. C.S. Jill looks up at her.
 26. M.S. She slips out through door.
 27. M.S. Mother advancing to Jack.
 28. M.S. In kitchen. Jill approaches the pudding on the table.
 29. C.U. She puts in her finger and sucks pudding from off it.
 30. C.U. Jack sucking his finger again. (Big close-up of thumbs to match shot 29). Flicks fingers about to ascertain if any bones are broken.
 31. M.S. He gets up painfully, assisted by mother, with various starts and sighs. Both prick up their ears.
 32. M.S. Father coming along garden path (shown from hips downwards, part of the parcels in the picture). He walks slowly, encumbered by the impedimenta.
 33. C.U. Key being inserted in keyhole.
 34. M.S. Jill's feet scurrying out of kitchen.
 35. M.S. Jack and Mother appear at door of drawing room.
 36. M.C.U. (from near ground, looking up). Front door slowly opening. Father's head, from behind a barrage of parcels, appears.
 37. M.S. (from normal angle). He pushes his way in further. Jill darts up to greet him, gleefully. Collision. Parcels tumble on the floor. (At this point and also in the sequence in which Jack tumbles off the chair, you could—if there is a small child in the house who might reasonably be expected to be in bed—show M.C.U.'S of her fast asleep, after a shot of Mother looking up doubtfully).
 38. M.C.S. Business with parcels. As fast as they are picked up, others tumble down. (This is an old gag, amusing enough if you know when to stop). FADE TO
 39. C.U. Calendar of the tear-off block type, leaves fluttering off rapidly to the left. (Stop motion. Tear off each leaf, allow to remain on pad and then blow it off—
 40. M.C.U. Jill, or smaller child, asleep in bed. Parcels appear on bed, put there by pairs of hands. (Do not show who the hands belong to. If the film is to be seen by small children you do not want to destroy the Santa Claus myth. You might trim the cuffs with ermine to suggest that it is S.C., who is bringing the parcels). FADE TO
 41. L.S. Street scene, church well in picture. People wending their way to church. Hold on fairly long.
 42. L.S. Postman, laden with parcels, going in and out of gates.
 43. M.S. Front gate of your house, swinging to, somebody having just come up the path. Take from front door, only part of the person (an arm and leg, say) being visible—not enough for him to be identified.
 44. C.U. Hand grasps knocker and thumps it.
 45. M.C.U. (as 40). Jill wakes up. Sees parcels, reaches out to explore them.
 46. C.U. Jack wakes up. (The following shots should be very short). (2 feet).
 47. M.C.U. Throws back bed clothes. Thrusts feet into slippers (1½ ft.).
 48. M.C.U. Hurriedly puts on dressing gown. (1 foot).
 49. C.U. Hand thumping knocker (9 ins.)
 50. M.C.U. Jack dashes out of room. (6 ins.)
 51. M.C.U. His feet hurrying downstairs. (9 ins.)
 52. M.C.U. He reaches door, opens it. Outside is the milkman, delivering the milk and expecting a tip. (1 foot).
 53. C.U. Milkman handing over milk. (1½ feet).
 54. M.C.U. Jill looking at her presents. Begin the shot with parcel being lifted up from in front of camera, acting thus as a sort of wipe. (Take one or two shots, to choice, from different angles).

The above will give you an indication of the lines to go on when making your Christmas film. The development depends so much on how you spend the day and how many people there are that it is scarcely practical to give detailed shot for shot instructions, but however you carry on with the film it

(Continued on page 402)

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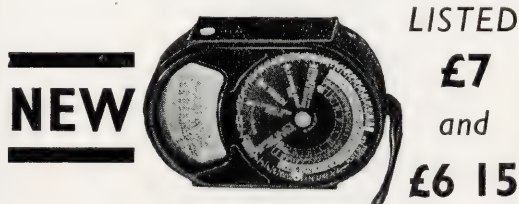
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A Christmas Family Film

(Continued from page 400)

saving the necessity for dismantling and re-erecting the lighting apparatus.

We are aware that the script might have been a little simpler, but we purposely made it somewhat detailed because it will be found easier to simplify it than it would be to add detail to a very elementary scenario. It is only a case of eliminating shots.

For information on lighting to supplement that already given the reader is advised to consult the article on simple indoor lighting published in the November issue of *Amateur Cine*. Needless to say, the use of an exposure meter is strongly recommended, because it is not, of course, possible for us to state exact apertures.

should be planned as described above. The Christmas dinner will provide you with an excellent opportunity of securing interesting close-ups.

Since all of the events depicted will take place in one day there should not be much difficulty about continuity. One of the easiest—but a rather hackneyed—way of indicating time lapses is to show a clock with hands revolving rapidly (stop motion) or showing different times. Another way is to match shots (c.f., Shots 12 and 13 above). Yet another is to show an object in two stages of use (e.g., an ash tray with one cigarette in it, followed by a shot of the same ash tray full of cigarette ends; the turkey before it is cut and the emaciated carcass; full glasses and empty glasses. (The article "Four Transitions," in this issue, will be found useful in this respect).

With regard to the editing, it will be noticed that we have given the footage of shots 46 to 52. We would, however, suggest to those who propose making the film that they first of all make these shots all of the same length, note the effect and then cut them as directed as this will show in the clearest way how a film can be cut to suggest urgency. As the shots get progressively shorter the interest is heightened and the audience is made to feel Jack's excitement. This is an elementary essay in cutting, but it will be found to be a very useful one.

We do not suggest that readers should slavishly copy this script—that is the reason why we have not completed it. Many may not wish to film all of the incidents described—opportunity or the cast may be lacking. But the script does show just how a family picture might be filmed, the frame area to be covered, lighting set-ups and so on. The first essential is to prepare a scenario on the lines given, even though the film may be designed as a quite straightforward production without any of the planned humorous incidents in this particular script. And when you have prepared it, draw up a location sheet like that published on page 399. Group the shots together and you will be able to film them all at the same time, thus



Use the same bed for Jack and for Jill, but use a different patterned counterpane, remove the chair in the shot of Jill and alter the angle slightly. The photograph shows frame area that could be used for most of the bedroom shots.

Close-shots Nos.: 40, 45, 47, 48, 50 and 54.

Close-up shot No.: 46.

NOTES ON SCENARIO WRITING

(Continued from page 396)

don't really know whether rules are going to help you very much—and in any case there are no rules. That is not to say that lots of people have not written lots of books containing lots of rules about how to make pictures: they have. Then somebody comes along and breaks all the rules and makes a good picture. I write a number of film scenarios every year and I am sure that I never write one without breaking quite a lot of rules, sometimes quite successfully. The only really golden rule is, imagine yourself seeing this thing as a picture. When I am telling a story in screen form I see it happening, see one sequence following another, see one picture dissolving into the next and I try to keep myself interested and excited. If I get bored, I know that my audience will probably get bored at the same point and I turn back and start that sequence over again.

Of course, in the telling of the story certain things must be automatic. You must get into the habit of spotting good continuity links from one picture to the next and trying to avoid abrupt breaks or transitions, or the sudden cutting from one person to another without a good reason, and so on. In other words, as you are telling your story you must see that it flows easily and naturally.

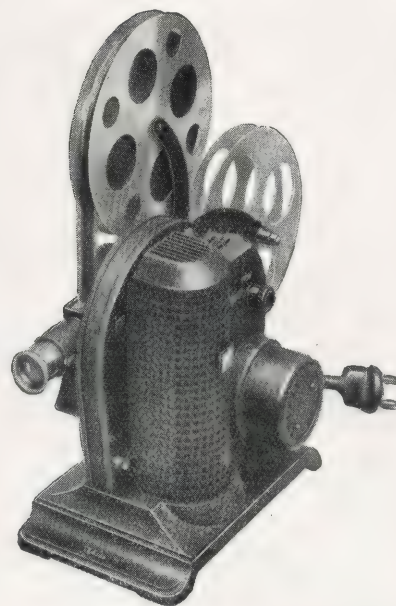
Finally, let me give you a practical test. I suggest that you take a simple story—one of *Æsop's fables* would be admirable, say *The Fox and the Grapes*, and work that story out in the form of a scenario of fifty or sixty shots. I don't suggest that you should try and shoot it—I am afraid a fox would prove a very temperamental actor—but you will be surprised to find at the end of your exercise how much you have actually taught yourself about scenario writing.

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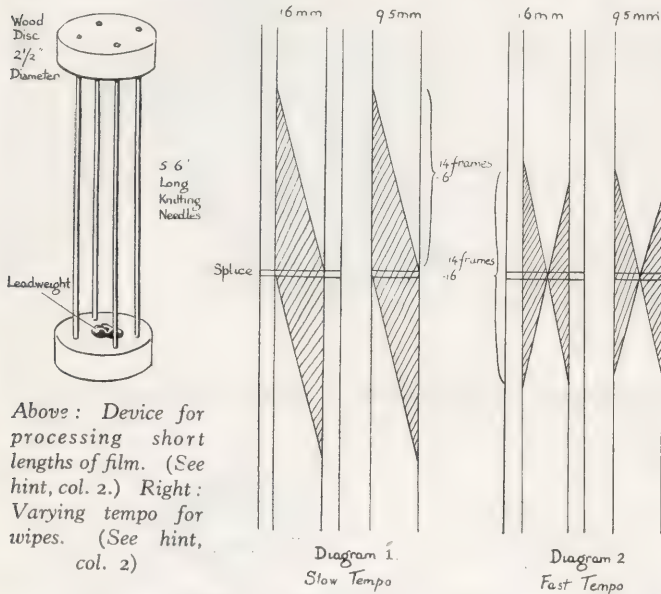
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Readers' PRIZE-WINNING Hints

WE print below a selection of the many useful hints received for our monthly competition. Half-a-guinea is awarded for the best and half-a-crown for those of lesser interest. Hints for the January issue should reach us not later than November 26th. Address all entries to Hints Competition, The Editor, *Amateur Cine World*, 4-8, Greville Street, London, E.C.1.

Half-a-guinea is awarded to the senders of the following two hints.



Above: Device for processing short lengths of film. (See hint, col. 2.) Right: Varying tempo for wipes. (See hint, col. 2)

SHOT TIMING RULE

As a ready means of measuring and cutting each shot to the proper time at the editing bench, a rule should be marked along the front edge of the bench. This rule should be graduated in feet and inches, in seconds (of running time) and in frames as shown in the sketch. The graduation marks may be cut into the bench with a small chisel or knife and a carpenter's marking gauge and filled with paint, the necessary lettering being done with paint or india ink and the whole varnished, or it may be drawn on paper or tracing cloth, stuck to the bench and varnished. If the latter method is used the finished job should be carefully measured to ensure that the rule has not shrunk or stretched while being placed. A small finishing nail should be driven part way into the bench at the end of the rule to hold one end of the film to be measured so that one hand may be free for the scissors.

The necessary measurements for the graduations are shown in the following table:—

Time in Seconds	Frames	8mm.		9.5 & 16mm.		7	112	1	4.8	2	9.6
		ft.	ins.	ft.	ins.						
1	16		2.4		4.8	10	160	2	0	4	0
2	32		4.8		9.6	11	176	2	2.4		
3	48		7.2	1	2.4	12	192	2	4.8		
4	64		9.6	1	7.2	13	208	2	7.2		
5	80	1	0	2	0	14	224	2	9.6		
6	96	1	2.4	2	4.8	15	240	3	0		

F. W. Motton, 4380, Beaconsfield Avenue, Montreal, Canada.

PROCESSING SHORT LENGTHS

Like many other amateurs, I do not process my own films, but occasionally, say with a single shot at the beginning of a spool, wish to do so at once.

The device consists of two wooden discs held apart by four knitting needles. The apparatus fits into a standard 20 oz. cylindrical measure, which serves as a developing tank. The two discs of wood, $2\frac{1}{2}$ " diameter, have four holes drilled at their edges equidistant from each other. The two knitting needles, which must be non-metal, are filled to fit in each hole and a piece of lead is attached to the centre as a sinker. The ends are dipped in paraffin wax and strained. When cool, any surplus is removed from the needles.

The film is fixed lightly by a drawing pin to the edge of one of the discs wound on and attached to the other disc by another pin. This will hold about four to five feet of film and can be used for developing titles and also for reversal processing as the wax is not attracted by permanganate or dilute acids.

A. E. Saunders, 21, Sedgwick Road, Bexhill.

Half-a-crown has been awarded to the senders of the following two hints.

VARYING TEMPO OF WIPES

There appeared in these columns a few months ago a suggestion for wipes on 9.5mm. film by means of painting out each successive frame by degrees and bringing in the following scenes by the reverse process as shown in Fig. 1. Whilst this process is satisfactory as far as it goes and may be used for all sizes of film, it has the effect of slowing down the tempo to a far greater degree than a normal wipe.

I have evolved a wipe of pleasing appearance and good effect which I use on 9.5mm. and 16mm. film with great success. It overcomes the tempo difficulty and yet saves the expense and difficulty of elaborate printing processes, which again are only possible on 16mm. film.

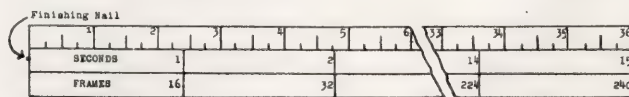
The film is spliced as in a normal cut. An elongated X is drawn with a pin or similar instrument, not a knife, over 14 frames (16 frames in the case of 16mm. film), the junction of cross-strokes being at the splice. The film is blackened as shown in Fig. 2.

N. L. Crabtree, *The Parsonage, Dukinfield, Cheshire.*

FILM JOINS

Breakages occurring at joins in a film are not usually due to the corners of the film catching, but to the forward edge of the unprotected film catching on the edge of the frame aperture of the projector. To overcome this possibility, make sure in joining two pieces of film that the forward edge of the unprotected piece is always joined in front, i.e., to the guide or lamp side of the piece of film already shown.

J. L. Swanston, 8, Townsend Crescent, Kirkcaldy.



Rule for timing shots. (See hint, col. 1.)

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Four Transitions:



P The four transitions named here are too often used indiscriminately by both amateur and professional alike, but, as this article points out, they should be used only in certain circumstances and, generally speaking, the plain cut still remains the most effective transition between shots.

The fade serves a fundamentally different end: it marks not a join but a break, and should be employed only where a definite climax has been reached. It may be compared to the curtain at the end of an act in a play, or to the conclusion of a chapter in a book. Yet a closer analogy, perhaps, is the row of asterisks which one meets from time to time in a short story. Like the latter device, the fade is of greatest value when most sparingly used. In Bernard Browne's short non-fiction film, *Wharves and Strays*, which dealt with the adventures of a dog in Dockland, it occurred only twice between the beginning and the end; and it is quite conceivable that in certain circumstances it should not be necessary at all between those two points.

The fade will be most frequent in a variety film or a brisk comedy, where one has a collection of brief scenes, each with its own decisive climax, emphasised by black-outs. It should be remembered, too, that a fade, unlike a cut, takes time, so that it can be made either gradual or swift, according to one's specific needs.

Here is a case in which the diagonal wipe might be used effectively if the nature of the following shot calls for it.

Dissolve Should have Pictorial Pattern.

The fact that a cut is instantaneous separates it off from every other transition used. In a way the fade is less a transition, properly so-called, than a momentary pulling-up to a halt. This does not apply, however, to the dissolve, which actually presents us with two shots at once, the one vanishing, the other appearing. What this means is that it ought not to be inserted unless the intermediate stage itself has an appropriate significance in the context. There should, first of all, be a definite pictorial pattern in the dissolve, but that alone is not as a rule enough to justify it. It must also have meaning.

The clearest case is where the inter-relation of two shots, whether by resemblance or contrast, demands to be stressed, but not too sharply; and again, in combination with this purpose, where the passage of time, or a space-interval in an otherwise continuous movement of the camera, has to be directly indicated. A rather hackneyed instance is the cigarette-end on an ash-tray, dissolving to a dozen cigarette-ends on the same ash-tray; or a bottle of milk on a doorstep, dissolving to a dozen bottles on the same doorstep. You may dissolve

THE primitive cinema modelled itself in a vague way on the theatre, and scenes were photographed as far as possible in continuous long-shot. But even the shortest silent film becomes monotonous without an occasional change of aspect, and consequently before long there developed the practice of linking several scenes together, so that every now and then there was an abrupt flick-over. This was the origin of the cut, which in its crude form was simply a way of making the best of a bad job. That it could be turned to a positive constructive purpose—to achieve, instead of hindering, unity—was not at first realised.

The Plain Cut.

Nowadays the plain cut is not the only means of transition available to the film-maker; but it remains the quickest and the most comprehensive, and is not likely to be superseded. Apart from its most obvious function, namely, the elimination of extraneous matter so as to give one the power of moving rapidly between points distant from one another in space and time, it can be used within the limits of a single scene to emphasise detail and give solidity by the intercutting of close-ups or the alteration of view-point, and it can be used also to create suggestive pictorial rhythms (here timing is of first importance), and, by the immediate juxtaposition of parallel or clearly contrasting subjects, to provide continuity-links. Such an analysis of function is essential: whenever two strips of celluloid are joined together, it should be quite evident to the cutter in what way his cut fulfils a direct co-ordinating purpose—otherwise a disjointed effect is almost inevitable.

Cut, Fade, Dissolve and Wipe

By J. D. Lewis

in the middle of a truck or a pan, to avoid making the movement too long or monotonous. Or you may show a man in a room and dissolve to the same man, in different clothes, in the same room. Finally—simplest case of all—you may have a calendar dissolving from one date to another, or a clock, from one time to another.

The difficulty is that the dissolve has been so much abused that it has tended to lose much of its value. Very often—even where the transition is purely associative, as from one circular object to another—there is no reason to prefer it to the cut, which is quicker and cleaner. Its most individual suggestion, that of a lapse of time, is weakened by its too frequent use in other and more superficial situations; so that sometimes one is puzzled to decipher its actual intention. Furthermore, it must not be forgotten that a time-dissolve does not in itself tell the audience *how long* an interval has elapsed: used without judgment, therefore, it has an unfortunate tendency to woolliness.

In Sternberg's films the dissolves are often very slow and deliberate, approximating almost to superimpositions, and the major stress is on the pictorial pattern. This is not a practice to be widely imitated, for pattern should generally be subsidiary to the action. With Sternberg,

but his concentration throughout on formal design reduces the action as such almost to nothing.

Undoubtedly, both for continuity and atmosphere, the dissolve has large potentialities (note particularly its use in contrasting a static shot with a shot of movement), but it

must be employed with thought. Above all, avoid the temptation of inserting it merely as a trick. An example from *The Phantom Light*, where wheeling sea-gulls were dissolved to a close-up of sausages in a frying-pan, may serve as a warning.

The Wipe—A 'Dangerous' Device.

The most dangerous of all transitions is the wipe, whose scope is in fact much more severely limited than its tremendous popularity might lead one to think. Its great disadvantage is that by appearing to peel one picture off another it tends to destroy the illusion of depth; and in ninety-nine cases out of a hundred it is thus little more than an impediment to continuity.

The possibilities of the wipe lie partly in the variety of forms which it may take. In the French *La Dame aux Camélias*, recently shown here, a wipe in the shape of a spreading blob of water was used in a river sequence; and in a forthcoming B.I.P. film, *Invitation to the Waltz*, a man throws a brick in the direction of the camera and a wipe in the shape of a shattered window-pane carries one over briefly to the next shot. Even in such cases, however, the achievement is frequently not equal to the intention, sometimes because the edges of the wipe are too sharply defined, sometimes because the wipe remains too patently a purely technical device.

A wipe is least disturbing when its edges are blurred (but not ragged—as in so many amateur films) since this obtrudes it less on the attention. As regards the plain up-and-down or side-to-side wipe, it is most useful when it accompanies a movement of the subject in the same direction. Now and then, for a special reason, it may move in the opposite direction to the subject: as when an ascending lift is countered by a descending wipe, to reveal the same lift now come to rest at its destination. Here the opposition implied is that between movement and rest—a very important opposition in film transitions of every type.

Another contrast that may be heightened by the wipe is that between light and darkness. In this case the contrasting iris-wipe is probably the most suitable, the iris being centred on the most significant element in the disappearing shot. But it is a useful exercise in self-discipline to restrict oneself to the cut wherever possible.



indeed, the slow dissolve is symptomatic of an attitude. Paul Rotha also, in his latest film *Great Cargoes*, has used the dissolve—though in a different way from Sternberg—with a purely visual purpose. He succeeds in working up interesting and very effective rhythms,

Provided this shot came at the end of a sequence and some sort of demarcation was needed between it and the following sequence, a fade might usefully be employed, the tones of the subject favouring this device.

Technical Features of some December Releases



THE subjects of plot-construction and continuity are of the utmost importance to the film-maker. They represent the solid foundation-work of a film; and unless the foundations are firmly laid, the superstructure, however impressive it may have seemed in itself, is bound to be lacking in stability.

An unreadiness to appreciate certain of the basic principles of plot-construction is the chief failing of the latest full-length Laurel-and-Hardy feature, *Bonnie Scotland*, to be seen at the cinemas during Christmas week. The problem here, it should be observed, is quite different from that involved in the planning of a two-reel comedy. The latter may with propriety be little more than a series of gags, neatly fitted end to end; and as for the climax, so long as it is sharp and well-timed it need not be in any profound sense conclusive. With the two-reeler, indeed, it is essential that story-values should not be too strong, for in view of the natural slightness and brevity of the action they are liable to throw out the balance.

Not so with the full-length film. An hour or more's entertainment consisting of nothing but gags would become monotonous; and you will see that in *Bonnie Scotland* a story of sorts has therefore been inserted to provide a connecting-thread. The story also serves another purpose—to establish an effectively contrasting background to the patches of comic relief which are the film's *raison d'être*. Comedy is always heightened by contrast.

But in this case the story is so meagre and completely artificial that it defeats its own intention. It is a drag on the action rather than an aid to unity: moreover, so little is its intrinsic importance that before the finish it is allowed to peter out completely, and the ending is a two-reeler ending—a gag-climax without any true finality. The ingredients are thus shown to be disproportionately combined:

for although the precise events of the plot are from one aspect a secondary matter, yet the plot in general is the vital framework of the film; and—so long as it is there at all—it should retain a leading place, and not allow itself to be dispossessed by the counter-thrust of the purely comic element.

These points are made clear by reference to an earlier Laurel-and-Hardy picture, *Fra Diavolo*, probably the best they have ever made. The success of this film arose largely from the fact that it had been constructed as a single whole, and neither side of the compact had been permitted to swamp the other. The introduction of Laurel and Hardy as servants to *Fra Diavolo* was symbolic, for their antics were in a sense subordinate to the main interest. Yet this subordination did not lessen the comedy, but emphasized and increased it. By giving the story proper a thorough going reality of its own, the producers had chosen the best method of bringing out the high-lights of humour provided by the comedians.

Formalized Manner.

The Paramount film *Two for To-night*, although it contains Bing Crosby as its chief attraction, is rather more than the ordinary crooning-vehicle. It is a comedy directed by Frank Tuttle (who made *The Glass Key*), and its style may be termed neo-Lubitsch. For some time past Paramount have made a speciality of this style, which is worth studying, for many of its best characteristics are peculiar to the screen. The manner all through is noticeably formalized, including the dialogue, which consists for the most part of brief repartee, carefully timed and full of innuendoes. Much of the effect of this repartee would be lost without a close view of the expressions

By
A. VESSELO

(Continued on page 410)



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The "Neo-Lubitsch" Style

(Continued from page 408)

ately pointed and makes itself felt. Note the details of the passage at the beginning, opening on a close-up of a door-bell being pressed, and continuing in the form of a tersely-worded conversation between two people on either side of the door, conducted practically in close-shot, with the doorway as the entire scenic background. Note also the precisely-distributed lighting of interiors, and, further on in the sequence referred to, the formal composition of the full-length shot of furniture-removers framed in the same doorway, with the towering height of the burly one neatly stressed by the low angle.

"Dubbing" Voices.

There is a close-up of Joan Bennett smiling and coyly lowering her eye-lashes, which is screen-stuff pure and simple, for it produces its effect with a deliberate minimum of emphasis. Do not confuse this with the heavy and mechanical "registering" of emotions which used to be so popular and is still not so rare as it ought to be.

The practice of "dubbing" native voices on to foreign films is less common in this country than elsewhere, but in the British presentation of the Czechoslovakian *Volga in Flames* the experiment has been tried—not, it is to be feared, with tremendous success. Apart from the obvious difficulty of making the "dubbed" voices coincide properly with the original mouth-movements, there are two main problems to be faced: that of matching differences of dialect and accent against corresponding English types of voice, and that of varying the tone of the English voices in general so as to fit them accurately to changes of mood and atmosphere.

With regard to the former obstacle, it must be recognized that to a large extent there is simply no correspondence to be found. To make Russian officers speak in "refined" English accents, while Cossacks and men-servants speak Cockney, is ludicrous. An attempt

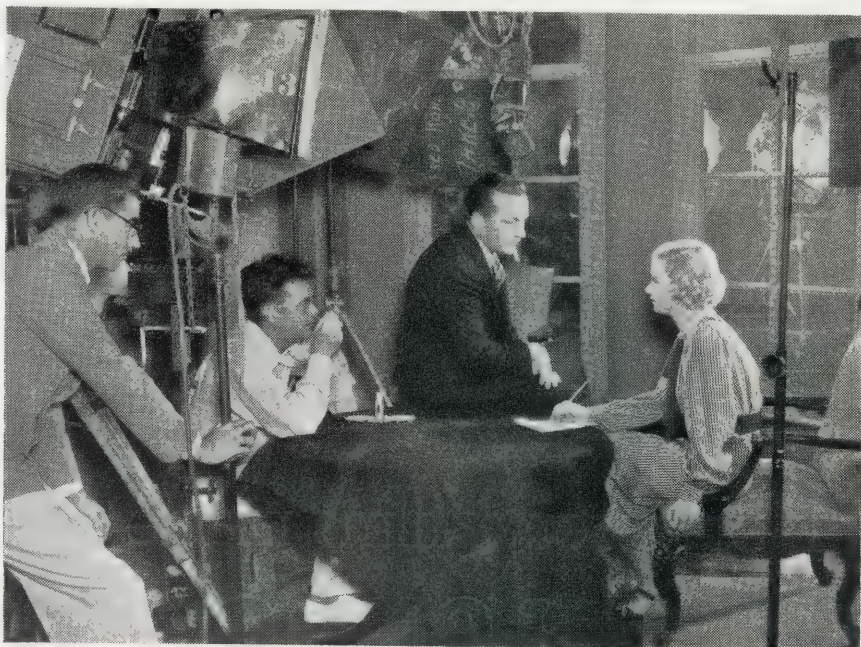
on the various characters' faces, which do a good deal of the work that on the stage must perforce be undertaken by the dialogue.

Two for To-night does not always reach the highest level—and one of the disadvantages of the neo-Lubitsch style is its liability at times to appear painfully deflated—but in several places its wit is accu-

should have been made to achieve some sort of neutral accent, which would have been unobtrusive. Nor is the translation itself too well-chosen: the "Silence! D'ye hear me?" of the usurper at the feast sounds very stilted.

As for the other difficulty, the mood of the English dialogue is much too static and reminiscent of the drawing room; and where the action becomes exciting or sinister, as in the balcony-scene, where the men are discovered hanging up outside, the voices still remain absurdly matter-of-fact, as if their owners were sitting down and reading from a script—as indeed they probably were.

The film deserved better treatment, as you will see from those passages which do not rely on dialogue, and where the natural sounds and music of the original have been left alone. The high-spots have been skilfully edited, and the use of significant shadows and suggestive close-ups is worth remark. The advantages of economy of method are well illustrated in the early scenes of the Cossack advance.



Frank Tuttle (director) watches Bing Crosby and Joan Bennett in a scene from "Two for To-night", Paramount December release.

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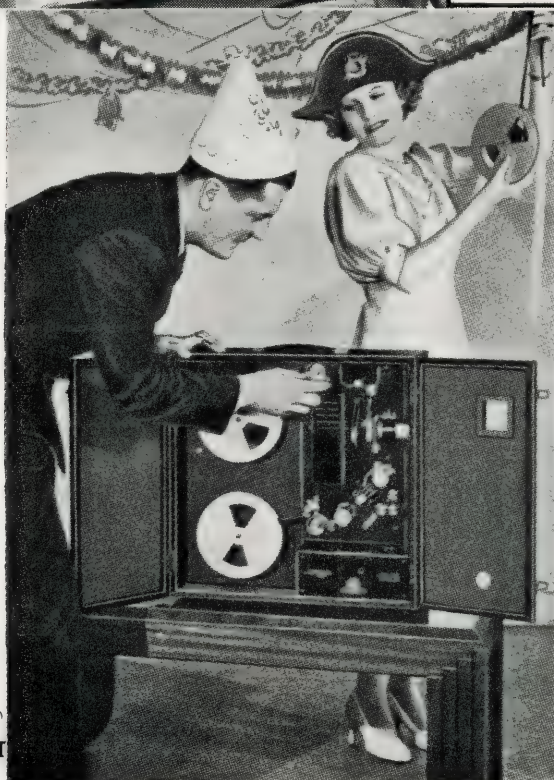
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CHRISTMAS DINNER PARTY. By MISS A. SHAW.
16 mm.

This is an admirable little production—it runs to no more than 100 feet. It is precisely what the title indicates: a Christmas dinner party, straightforwardly photographed without any tricks. Perhaps it is not particularly imaginative, but it has the great merit of being an honest job of work. It shows us the preliminary work in the kitchen (and how inviting the food looks!) and scenes at the dinner table. The film is vital because of the excellent close-ups and semi-close-ups. We get interesting portraits of the folk at the heavily-laden table—interesting because they are not camera-conscious, but are all doing something, whether intent on making the table lighter or passing dishes. They do not look at the camera and gape.

The lighting is good. Supersensitive film at an aperture of $f/1.9$ was used. Lighting equipment consisted of two Photofloods in Woolworth tin reflectors, painted aluminium and suspended about three feet above the subject's head and four 100 watt lamps in home-made cardboard reflectors on the floor behind them. A Leader has been awarded.

OUR HOLIDAY SCRAP-BOOK. By L. A. MORETON. 9.5mm.

If a family film is to hold the attention of outsiders it must be something more than a series of animated snapshots, but this does not necessarily imply that it must be built round a plot of some kind. One must dramatize the commonplace and to do this one must analyse it. Thus, a long shot of the family walking down to the beach is of no interest to anyone who does not know that family, but analyse this very ordinary, commonplace action, break it up into its component parts, as it were, and you have an interesting, 'human' little sequence.

The trouble with so many movie-makers who complain that they do not know what to film is that they cannot see the wood for the trees. Almost anything—the veriest commonplace—will make attractive cine material if one brings a critical eye to it. Look all round a subject; consider the commonplaces that one usually looks at without really seeing them.

As an example, let us take the shot of the family walking down to the beach. Many of us would be content to film it in long or mid shot and leave it at that. But get

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closer. Show the picnic basket mother is carrying. Cut in a close shot of the youngest child casting a sidelong glance, bright with pleasurable anticipation, at it. Show father sniffing the air contentedly. Cut in a shot of the sea. Back to the promenade, the family passing an ice cream stall. Midshot of children being served with ices. Semi close shot of them, rapturously licking. Close shot, smallest child regards them with envy, requests penny, and so on. It is not necessary to invent incidents like these. They happen. But what is necessary is a sufficiency of close shots. One cannot dramatise a subject without making use of them.

"Our Holiday Scrap-Book" succeeds in holding the attention because the author has, to a certain extent, dramatised his material by close shots, variety of angle and careful editing. The bathing sequence is particularly pleasing in this respect. But he fails to explain his intention in the "Camping at Watchet" sequence which, we are told, shows a few glimpses of camp life. The sub-title, "Campers gone native," piques our curiosity, but the succeeding shots leave it unsatisfied. We see a man carrying a load of hay and then a line of campers squatting on the ground, but just how these two shots indicate atavism we do not know. This second shot, a long one, is also held on too long.

(Continued on the next page)



The silhouette type of shot is here employed with excellent effect to suggest an impression of an industry, rather than the actual workings of that industry.

Regulating the Length of Shots

(Continued from
previous page)

Generally speaking, a long shot needs to be fairly short—shorter, at any rate, than a close-up—again, generally speaking: one cannot give hard and fast rules. But maybe the novice will protest: 'If a shot is a long one, then we need to hold it on longer than a close shot. A close shot brings the details right under our eyes, we see them at once, but in a long shot the details are not so obvious and we therefore need more time to assimilate them.' The answer to this is that if you cannot see clearly what is happening in the long shot and you need to do so, then

is that of clouds and the shimmering of leaves would need more footage than a long shot of an express train thundering along. But if a long shot has potentialities for action, but no action takes place, then its footage should be kept short. Thus, in the 'Campers gone native sequence,' referred to above, we are all the time expecting the squatting campers to do something, but when we find that nothing is going to happen we rapidly get bored and exasperated. The author should have cut.

His 'pierrot' sequence is amusing and imaginative. A beach concert is taking place. We are shown the performers and then follows a shot of rows upon rows of empty deck chairs, the audience consisting of precisely two people. We feel, however, that a more incisive method of approach could have been chosen. Thus we might have had a slow pan all along the empty seats, then a tilt down to the audience of two. Or we could have begun with our faithful audience, showing them in semi close-up and gradually expanding the camera field to reveal the rows of emptiness.

The film ends with a sub-title: 'There being nothing else to see, we came home, leaving the sea just as we found it,' followed by shots of the sea and 'The End,' which is quite a bright way of summarily closing the proceedings, although it is scarcely good technique. The titles are pithy and informative; in some cases there is a tendency to over-exposure. The exposures throughout are mostly good. A Leader has been awarded.

ANIMATION. 9.5mm. By H. T. CADD.

This somewhat overloaded 300 ft. spool opens with some double exposed titles and most of the sub-titles are double-exposed. But the author has forgotten to under-expose the backgrounds so as to give the lettering a chance and in most cases the chief result of double-exposure is to make the title more difficult to read. As the main function of a title is to be read, we must debit rather than credit the film with these titles. In other parts of the film there is an inexplicable absence of titles in front of, for example, a bird sequence and some pictures of what we imagine to be pumas.

Actually this is a somewhat ordinary film of animals in the zoo and elsewhere. It includes shots of a pony going backwards (reversed camera) and 'Speed animations with an unmechanical hare,' a series of pictures of coursing which might offend many tastes. There is an attempt to pep up the film with somewhat mannered titles. 'Jumbo jogging along joyfully with the jovial juveniles' is a sample of them. The most pleasing



Subjects for effective films are on every hand. Why not, for instance, embark on a documentary of vanishing crafts? One of the sequences would have to include a smithy; or it might very well make a self-contained sequence for a magazine film.

it ought not to be a long shot at all, but a close one!

There are cases, of course, in which the close-up should be very brief—particularly the 'atmosphere' shot in which it is desired, not to show the details or working of a thing, but to create an impression. Thus, if we have a sequence showing a dance, we might have some cut in close-shots of a record whirling on a gramophone turntable, but they would need to be of such length that we have only time to take them in, but not enough time to analyse them. They are inserted only to build up the atmosphere, not to show how a gramophone works. So we arrive at another general rule (but remember that it is only a general rule—there are many exceptions) for regulating the length of close-ups: Shots of an impressionistic nature—short; shots showing how something is made or done or which have been led up to by progressively closer shots (i.e., l.s. to m.s. to c.u.) longer.

The length is governed by the nature of the shot, its place in the sequence and the effect it is desired to convey. Quick action—short shots, quick cutting; slow action and pictures of the scenic type—fairly long shots, smooth cutting. Everything depends on the three factors mentioned above, but it is obvious that a long shot of a mountain scene in which the only movement

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(Continued from page 416)

sequence is 'So this is life,' a series of shots of five young puppies, five empty saucers on a lawn, the sudden arrival of the young puppies and what happens to the saucers and their contents.

The film displays ideas on the part of the author, but he has made the mistake of thinking that he can do in words (titles) what he should have done in pictures. Make the pictures interesting, the titles incidental.

TRANSPORT. By FRANK JACKSON. Photography by P. DAVIS. 16mm.

This film, made by members of the Workers' Film and Photo League, is heavily propagandist. It is not our function here to discuss the correctness or otherwise of the views of the maker, but having perceived his intentions to examine whether he has succeeded in them. From that point of view "Transport" is not a good film, for restraint is lacking and the correct arguments have not always been chosen.



Production still from *Bognor Regis F.S. third film, now in the making—"Where Was George?"*

the best way to make films.) The sequence goes on and on and all the time one is trying,

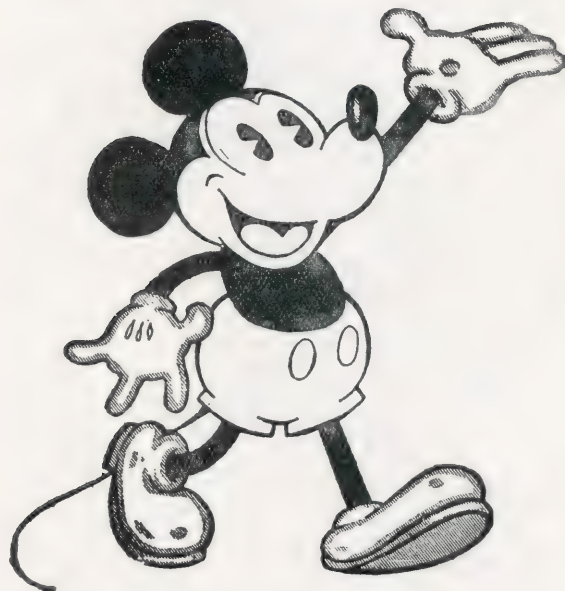
barges, horses, a lock and canal, goods trains, buildings, railway engines, furniture on a lorry. But it is all very puzzling because it seems so aimless. For example, there would appear to be little else but coal transported in the world, according to this sequence, and the undue insistence on this product is mystifying. (We strongly suspect it is due merely to the opportunity to photograph it rather than other things. The easiest way out is not

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114. Autumn.
115. Winter Quarters.

116. Frolicking Fish.
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Approximately 100 ft. on reel - **21/- each.**

EXCLUSIVE TO 16mm. SIZE

Reproduced and distributed by Ensign Limited, by arrangement with Walt Disney, Mickey Mouse, Ltd., for sale only.

Ask your dealer for list No. 16/176 showing a complete range of titles.

ENSIGN, Limited, - - LONDON, W.C.1.

Reviewed by AMATEUR CINE WORLD Critics

without success, to find some hidden meaning in it. Later it transpires that this is only an introductory sequence and as such it is at least four times too long.

Next comes a chain of titles, alternated with pictures 'They'—pictures of various drivers—'Run the Transport System but what do they get for it?'—followed by a whole sequence of shots of squalid houses. Now there are only a few of these shots, insufficient varieties of angle and the individual shots are held on much too long. A greater number of shorter shots would have been better. 'Wages Down'—squalid street—'Profits Up'—a palatial public building. Then some shots of expensive cars taken, for some unknown reason, with the camera at 30 degrees tilt sideways from the vertical, then some people crossing, then a man and nurse in the park. We do not quite get the significance of this and other shots of people in the parks, for the parks are accessible to all classes and without reference to the amount of money they possess.

There is rather a clever transition from the gates of a public park to the railings round the Unemployment Exchange. The shots of men leaning on the wall outside the exchange are intercut with pictures of a poor funeral procession. Then a man sitting on a low wall, followed by a picture of a caged lion, rather weakened by pictures which follow of sightseers in the zoo. Then we have a repetition of the comparison shots, including pictures of some wealthy children being driven in a small carriage drawn by Shetland ponies, followed by poor children sliding down the chute in a public playground, thus showing that both classes have fun. A more effective contrast for the author's purpose would have been a child on a pony in delightful surroundings, followed by poor children playing in the streets. But here again the author has not realised that the mere fact of children playing in the streets will be received unmoved by the majority of audiences who will not realise its significance. The film must point out the dangers and squalor.

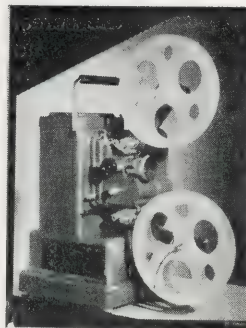
Then we go back to the unemployment queue. One man reads a document which we are not allowed to see
(Continued on next page)



Amusing character studies from featured players in
"Where Was George?" Bognor Regis F.S.
production.

IF IT'S NEW -WE HAVE IT!

PAILLARD-BOLEX PROJECTOR

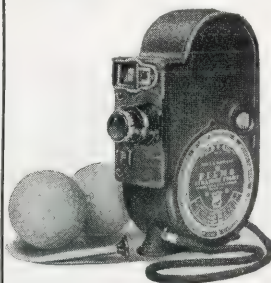


For 8mm., 9.5mm. and 16 mm. Films See this marvellous new projector at City Sale. Cine users will appreciate the wide scope it offers. The change over from one size film to another takes only a few seconds and no tools are required. It is supplied complete with all accessories and is fitted with 2in. lens and 500 watt lamp giving brilliant illumination. . . £60 9 monthly payments of £7. 500 watt, resistance, £2 10 0. De Luxe carrying case, £4 5 0. Hugo Meyer eccentric f/20 mm. lens for projecting 8 mm. films, £4 0 0.



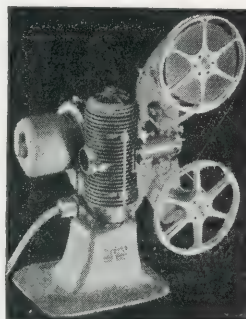
The Best 9.5mm. Film Library

All the latest titles now in stock for your Christmas entertaining—get in touch with us for list and moderate hire charges. Every film guaranteed in perfect condition.



NEW FILMO 'STRAIGHT 8'

The smallest cine camera in the world. Daylight loading. Takes 30-ft. spools of film. Built-in exposure chart, 4 speeds. With T.T.H. f/2.5 lens. An ideal Xmas gift. £19 15 9 monthly payments of 46s. 1d.



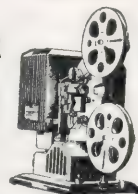
FILMO '8' PROJECTOR

Traditional Bell-Howell quality in the 8 mm. field. Filmo 8 is entirely gear-driven, there being no belts whatever, inside or out. Fitted with fast f/1.6 projection lens. Pilot light. Adjustable tilt and efficient cooling. Safety curtain for "stills." Takes 200 ft. films. For all voltages, 110 to 250 . . . £41 9 monthly payments of 95s. 8d.

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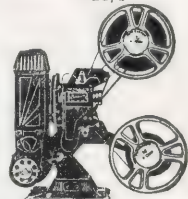
Some
Gift
Suggestions



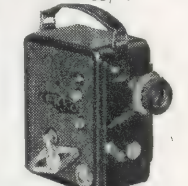
Kodascope Eight-60
Giving powerful illumination. For any voltage up to 250 A.C. or D.C., £25. Nine monthly payments of 58/4.



Cine Kodak '8'
Halves movie costs. Has f/3.5 lens, £9 17 6 9 monthly payments of 23/1



PATHE 200B
The 9.5mm. projector giving clear flickerless pictures. Takes 300ft. reels, £15. Nine monthly payments of 35/-.



DEKKO CAMERA
For 9.5 mm. films With f/3.5 Dallmeyer lens £6 6. 9 monthly payments of 14/9.

(1929) LTD.

CITY SALE & EXCHANGE

59/60, CHEAPSIDE
54, LIME STREET

90/94, FLEET ST.
LONDON, E.C.

An Amateur

Propaganda Film

(Continued from previous page)

or know about. But it results in one man clenching his fist, then dashing down his hat and the film ends with the title 'The Beginning.'

Here is obviously a film maker with very strong feelings who thinks it is sufficient to put on the screen the things which arouse those feelings. He does not realise that if the realities do not create response in the public breast, their bare pictorial representation will also fail to do so. It is the function of the film to explain and stress. The reason for the failure of this film is probably contained in the author's own words, 'This film was shot, owing to the inescapable circumstances, within a week,' even though he also adds that discussion was going on for months.

The photography was variable, quite good in parts, not so good in others. But you cannot pick the right lighting conditions always if you are confined to one week.

It is interesting to compare this film with the other one of the same name which was the winner of the *Amateur Cine World* plaque and *Daily Mail* trophy in the 1934 I.A.C. Competition. The winning film, which was made by a wealthy gentleman with unusual opportunities for travel, was international in scope, and was, if we may say so, an inspired catalogue of methods of transport throughout the world. The present film is one example of the numerous ways of treating the subject.

NEW FILM SOCIETIES

WE are glad to welcome a new cine society and a move to start two others. This society is the North East (Amateur) Cine and Dramatic League (Hon. Sec.: Rev. Hugh S. Cuthbertson, 33, Belgrade Road, Stoke Newington, N.16). At the inaugural meeting the 16 mm. film of Abyssinia, "From Red Sea to Blue Nile" (Ensign Library) was shown. It has the use of an easily accessible hall with fire-proof projection room, at present equipped with two Bolex Gri6 machines. It is hoped to form dramatic and film producing units.

Among the films announced for showing are "The Covered Wagon," "Kamet Conquered," "The White Hell of Pitz Palu," "Warning Shadows," "Waxworks," "The Cabinet of Dr. Caligari," "Ten Days that Shook the World" and "The Blue Light." Meetings include: Nov. 22nd: Discussion: "Elements of Cinematography"; Dec. 13: Western Electric demonstration; Dec. 20: Christmas programme of films.

Mr. D. E. Richards, of Bank House, Matlock, Derbyshire, wishes to form a local society and asks for advice on the composition of the inaugural film show. We suggest the Ace Movies film, "Driftwood" (Ensign Library, 3 reels), one of the best amateur film plays to date, a two reel comedy, a one or two reel interest or travel film and the *Amateur Cine World* prize-winning films from the 1934 "Week-End" competition. Interested readers should get in touch with Mr. Richards and with Mr. J. Caunter, of 49, Magdelene Street, Exeter, who also wishes to form a society.



KINOX

THE PERFECT 16 MM.

CINE PROJECTOR

The Kinox is made in the form of a suitcase ● Self-contained ● Always protected from dust and damage ● Lamp when out of use is contained inside the casing ● Extraordinarily brilliant screen projection ● Screen widths up to 14 feet ● Large aperture Zeiss Ikon projection anastigmat f/1.4 ● Accessible film conveying mechanism ● Film threading easy and convenient ● Motor-driven ● Micrometer focussing ● Micrometer framing device ● Arrangement for showing 'stills' ● Made in two models:

KINOX Model B:—Film rewriter on machine itself ● Lamp fitting for 375 watts.

KINOX Model C:—With device for reverse projection (but without film rewriter) ● Lamp fitting for 375 or 500 watts.

Excellent screen pictures up to 13 feet wide can be obtained when using the 375 watt model. Kinox Model C with fitting for 500 watt lamp is recommended for still larger pictures of extra brilliance.

A full description of the Kinox is given in our interesting booklet which will be sent free on request. All high-class cine dealers stock Zeiss Ikon cine apparatus. Name and address of nearest dealer on request.

ZEISS IKON Ltd., 34 Mortimer House, Mortimer St., London, W.1

What's NEW in APPARATUS and IDEAS

PROJECTOR.

Name : Pathscope 'ACE'.
Makers or Agents : Pathscope, Ltd.,
North Circular Road, London, N.W.
Size of Film : 9.5mm.
Construction and Finish : Metal die-

cast body gate and feed arm in simple but sturdy assembly; spool clip and parts of gate mechanism stamped metal plated.
Weight : Projector and resistance together weigh only 4½ lbs.

Overall Size : 10" high to top of feed arm, 6" from back of body to front end of lens, 5" across including handle and shutter housing.

Picture Size :

Make or aperture of projection lens is not stated, but machine definitely fulfils the claims of the manufacturers and shows a picture 2 feet wide at 8 feet from the screen. This picture is very well illuminated.

Focussing : The whole projection lens revolves and a pin on its barrel moves through a helical slot in the lens housing. To facilitate turning the lens the front end of the barrel

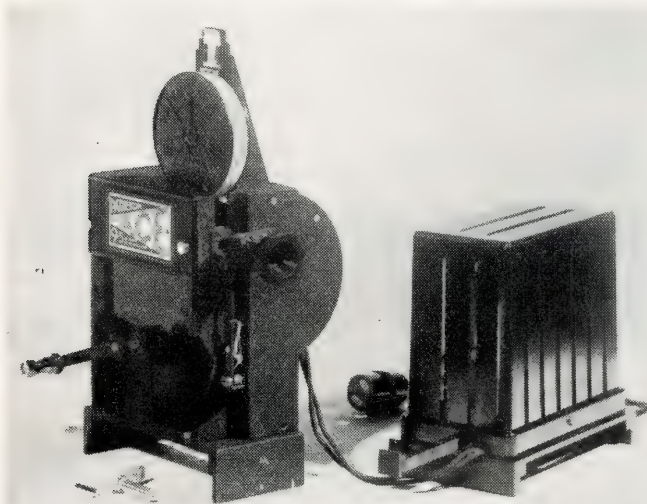
In this feature, which appears regularly in "Amateur Cine World," new apparatus likely to be helpful to the amateur worker is critically reviewed—judged solely on merit and from the standpoint of usefulness.

is octagonal in shape. The actual lens barrel is of bakelite and it is held in position on the machine by means of a small die casting screwed to the front of the body of the instrument.

Power of Lamp : The lamp is a 15 volt—0.5 ampere lamp with a special concentrated coil-coil filament, of a screw base pattern. This screws into a barrel or tube, which itself is a push-fit in a tube in the left side of the projector body and permits lateral adjustment of the lamp and correct placing of the filament relative to the condenser and reflector. This lamp is controlled by a resistance which is attached to the projector by a short lead and thence to the main supply lead. This resistance, which is housed in a light pressed metal case mounted on a bakelite base, has a range from 110 volts to 250 volts.

Lighting Optical System : On the right side of the instrument is a plate which is easily detached by undoing two small hexagon bolts. The moulded bakelite plate carries a condenser and a concave silvered reflector

(Continued on next page)



The New Pathscope 'Ace' Projector, with resistance, which is included with the machine.

GREATEST BRILLIANCE—LONGEST LIFE

"Celfix"
REGD. TRADE MARK

AUTOMATIC CINÉ SCREEN

Although Celfix costs a little more in the first place, it is cheapest in the long run. With the strain of continually rolling and unrolling, inferior materials soon show signs of wear. Creases and small patches of bare surface appear, giving a very indifferent result from even your best films. With Celfix this cannot happen. The special formula by which Celfix crystal glass beaded surfaces are made, ensures the high standard of the first shown being maintained after years of use. The Celfix is portable and self-erecting. It rolls tightly into neat art leather-covered case which forms the base stand. No strings or wires can come in contact with the surface. Get a Celfix for Christmas !

WRITE for latest Screen brochure and free samples of screen-surfaces from the manufacturers.

R. F. HUNTER LTD., "Celfix House"
51, GRAY'S INN RD. : 'Phone Hol. 7311/2 : LONDON, W.C.I.



PRICES :

Stock sizes 27" x 20" to 80" x 60". Silver from 70/-. Crystal-glass beaded from 90/- Sizes up to 13' x 10' to order.

IN STOCK AT ALL GOOD DEALERS

(Continued from previous page)

which together collect up the light emitted from the lamp and pass it through the camera gate.

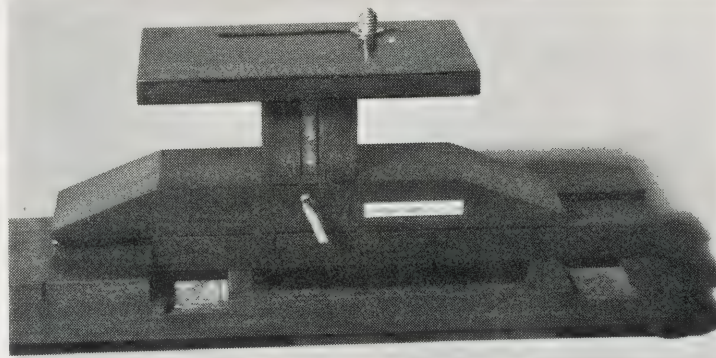
Drive: The instrument is driven by a hand crank which is coupled direct to a spindle which carries a take-up core with spring clips, a circular metal plate $3\frac{1}{4}$ " in diameter which acts as film guide and protector of the internal mechanism and finally a spur wheel $3\frac{1}{4}$ " diameter, with diagonal teeth. This wheel in its turn drives a spindle, with very quick pitch thread, which points in the direction of the throw of the instrument and carries the shutter and drives the intermittent mechanism.

Film Transit Mechanism: Top feed arm takes either 30 ft. or 60 ft. spools. The stamped metal double claw movement is driven by means of cam slots on element supported on shutter shaft. The movement is particularly efficient with quick-pull-down combined with particularly clean and rapid entry and withdrawal of claws in the sprocket holes of the film.

Shutter: A heavy die-casting of similar gauge to the body of the instrument and which also acts as a fly-wheel. The shutter is three bladed and gives remarkable freedom from flicker troubles.

Gate: The gate carriage is hinged at the bottom and pressure on a small lever

swings the whole forward for loading. The projection lens, however, is not swung forward during this operation, which is a good point. The pressure of the small lever gives the effect of spring tension and the presser pad proper is supported in the



Section of Baseboard which accommodates camera carriage in new Wizard 'Junior' titler (See review).

centre only, thus giving evenness of distribution of the pressure on the film.

Rewinding: A handle is provided to facilitate the rewinding of projector film. This is direct drive.

TEST REPORTS of

Complete Outfit: The complete outfit consists of projector, lamp flew and resistance, all packed in card box.

Price: Outfit costs £1 17 6, no extras.

General Remarks: We confidently recommend this machine. It is an altogether admirable one with an efficiency that compares most favourably with some other much more expensive instruments. In view of the detailed description given above it is unnecessary for us to add that it is definitely not a toy. The design is unorthodox but combines sturdiness and efficiency with simplicity. The most notable features are the brilliance and lack of flicker of the picture—quite exceptional in a machine of this price. The makers recommend a two foot picture, but we found that even a four foot picture is adequately lit. The 'Ace' is British both in design and manufacture.

TITLER

Name: Wizard 'Junior',
Makers or Agents: Cinique, Midland Buildings, Shipley, Yorks.

Construction and Finish: Hardwood, polished brass adjusting and clamping screws and washers.

Size Overall: 2' $7\frac{1}{2}$ " x 13" wide x 12" high (roughly)

Christmas Gifts of DALLMEYER SPECIALITIES

There are plenty of gifts for Amateur Cine users. Here are some really good suggestions.



THALHAMMER TRIPOD

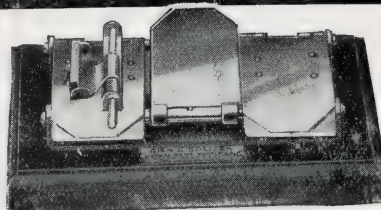
For all makes of 16 mm. cine cameras. Well made of selected hardwood, with metal fittings. Reversible metal legs, with rubber tops and steel points. Stands 100 lbs. weight. Vertical tilting to 130 deg. "Instant-on-Top" enables easy removal of camera. Model B.L. £10. Thalhammer Junior made of die-cast parts, £6 10 0



CRAIG RE-WINDS

Beautifully made, chromium plated. Each rewind has a free wheel arrangement. Geared 4-1 and de-luxe finish £2 12 6. Special model accommodating 1,600ft. reels £3 10 0

JUNIOR REWIND—Geared 3-1 for all makes of 100, 200, and 400 ft. reels. Mounted on 32 in. oak board .. 25/-

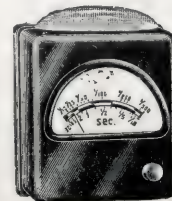


CRAIG SPLICERS

Reduce the time required to edit and repair 16 mm. films, and assures a clear-cut, perfect splice that shows no hint of flicker on the screen. Long been favoured in the laboratories of Hollywood. Senior Model £2 12 6

CRAIG JUNIOR SPLICER—A really good splicer at the low price of £1 0 0

"BLENDUX" Photo-Electric Meter



For cine work, with scale engraved in standard f values. The lens incorporated in this meter makes it the finest and most accurate obtainable. Only 84/- In Ever Ready Case.

There is also the "Ombrux" for still cameras, 84/-

Lens Cleaning Outfit

Consists of a bottle of fluid, Soft, Irish linen Handkerchief, Camel Hair Brush and chamois leather complete in compartment box 3/6.



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Latest APPARATUS

General Description: The base board is hardwood of section $3\frac{1}{4}" \times 1"$. The back end is cut away to accommodate a camera carriage (see illustration) $9\frac{1}{4}"$ long $\times 3\frac{1}{4}"$. This carriage, as normally supplied, will take any camera of the square base type, but another version of the carriage to take other types of camera can also be supplied. The carriage has a free movement laterally from centre position to $9/16"$ to the right. It can move forward $\frac{1}{2}"$ and backward $1\frac{1}{4}"$ from its normal central position, while the actual camera clamping screw can move in a slot parallel with the base of the instrument, a distance of $2"$. It will thus be seen that although this titler does not include a "trucking" device, it allows for almost infinite adjustment of the camera when setting up. To facilitate setting up a sighting rod is supplied, which is slipped over the base board of the camera near the carriage and assists alignment with the centre mark on the title board.

Lights: The lights are supported on a cross bar rigidly connected with the base board, the centres of the lamp holders being $9"$ from the centre of the base board and $10"$ from the card. The inverted square cone hoods for the lights are somewhat unorthodox in pattern; we noted a pleasing absence of striated filament patterns on the field illuminated.

Title Board: The title board is a hardwood panel measuring $13" \times 9"$ with four turn buttons, which will take a card up to $11" \times 7\frac{1}{2}"$.

The board is supported on a cross bar of section $2\frac{3}{4}" \times 1"$, which is rigidly connected across the base-board. This bar is grooved on its upper face and will take a sheet of plate glass, which can be obtained as an extra. The title board is connected to the supporting bar by means of hinges and carries a small foot behind its upper edge so that it can be swung backwards to form a small model table, as indicated in our illustration where the plate glass is also in use. The title board is normally kept in vertical position by a large wooden turn-button.

Complete Outfit :

Titler, with lighting equipment, with fount of felt letters, packed in large card box with instructions.

Price: £35 0 complete.

General Remarks:

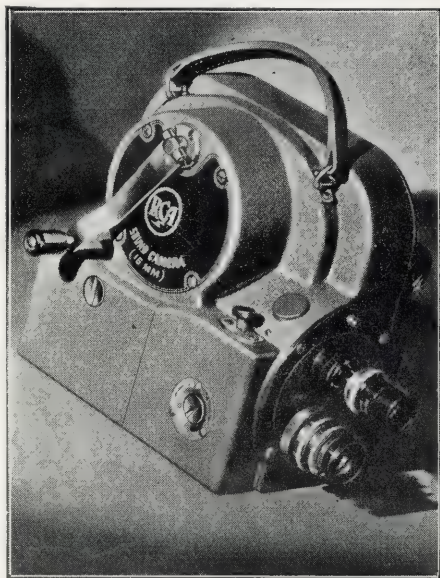
This titler is normally for use in a horizontal position, but can be adapted for use vertically for a nominal charge of 5/-. It is a simplified version of the Wizard Super



The New Wizard 'Junior' titler, showing titler stuck on glass, model figures in background.

(Continued on next page)

A PRESENT WITH A FUTURE



Amateur Cine Societies who make themselves a Christmas present of an RCA 16mm. Sound Camera will be assuring their place in the vanguard of film makers of 1936.

16mm. Sound has arrived—to stay—and to grow in popularity. Already enthusiasts are making their own talkie productions and imparting the ultimate realism of speech and sound effects to their work.

We shall be glad to send full descriptive literature.

Price of
Camera **£130**

Studio Attachment extra
Critical Focuser £10



RCA PHOTOPHONE LTD., Electra House, Victoria Embankment, London, W.C.2.
TELEPHONE: TEMPLE BAR 2971

Latest APPARATUS

(Continued from previous page)

Titler, preserving all its virtues of accuracy, rigidity and ease of working, while sacrificing a little of the flexibility and versatility of the 'Super' instrument. It is thoroughly reliable.

TITLER

The 'Wizard' Super Titler. It is interesting to record that a number of improvements have been effected in the senior member of the Wizard titler family. The base is now felt covered, a point which will be appreciated by housewives. The swivel device on the title board is now controlled by four screws instead of two. The efficiency and appearance of the reflectors have been improved by the introduction of chromium plating and there is an improved bushing for the tripod screw.

TITLER

Name: Abbot 'Simplex' Titler.

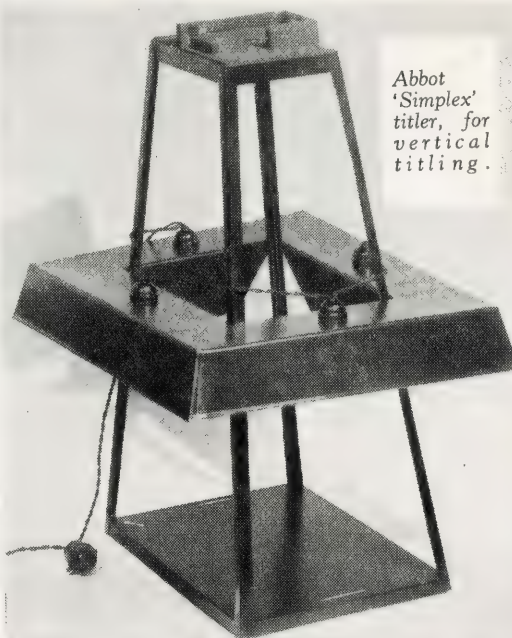
Makers or Agents: Dickson and Self, 216, Earl's Court, London, S.W.5.

Construction and Finish:

Uprights of angle iron of light section, base of metal, top of wood inside metal trough. Lamp-trough metal pressing. The whole is of very light construction.

Size: 2' 2½" high. Dimension of base, 11" x 15½".

Title Board: This is the base of the instrument and it is about two inches longer and wider than the effective area of the normal camera lens used in the camera



Abbot 'Simplex' titler, for vertical titling.

cradle at the top part of the titler.

Weight: 5 lbs. 8 ozs.

Lighting Apparatus: A large trough which slides down on the outside of the upright supports and which carries four lamp-holders. No lamps are provided, but exposure data are given in the instruction book.

Complete Outfit: Stand, lighting apparatus, a fount of upper and lower case letters, Klingtite (to affix these letters to the background subjects in certain cases) 3 paper title masks and the cardboard box in which all these are contained.

Price: £3 complete.

General Remarks: A straightforward tirling outfit which is efficient without frills. The cradle at the top takes ordinary 9.5mm. cameras of the square type, special cradle shapes being necessary for certain types of instrument. These alternative cradles can be obtained with the outfit without extra charge if this is specified at the time of ordering the instrument. The advantages of the vertical type of titler are, of course, obvious.

CARRYING CASE

Ensign, Ltd., of Ensign House, High Holborn, London, W.C.1., has introduced an ingenious form of carrier for films. This looks something like a canvas camping bucket and is made of fawn waterproof material, shot at the bottom with strong leather, edged with leather at the top, with a carrying handle

(Continued on page 426)

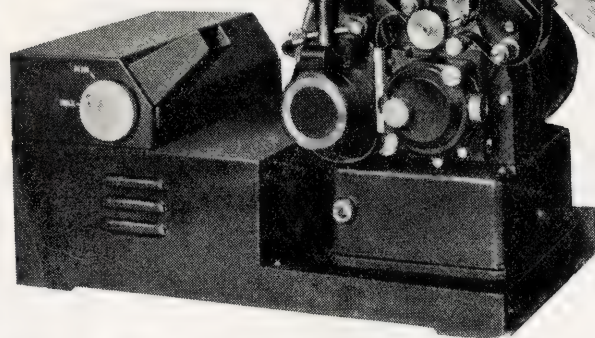
Pathescope

17.5mm. TALKIE

For first-class Sound pictures in the home and elsewhere. Perfect synchronisation of sound and picture on 17.5mm. film with a sound track of the same width as 35 mm. film. Portable. Operates on all A.C. mains.

The Pathescope 17.5 mm. Sound-on-film Home Talkie, consisting of projector, amplifier & loud speaker costs complete **£60**

DEFERRED TERMS ARRANGED.



REDUCED TALKIE FILM HIRE RATES

NOW you can hire Talkie Films at under the cost of hiring silent productions. Think what this means! Real, inexpensive talkie shows in your home—famous film stars acting for you on the silver screen in your own drawing-room, giving the added attraction of sound. Decide now to be the proud owner of a **Pathescope 17.5 mm. Talkie**, and make your hobby 100% more interesting.

The new reduced film hire charges are:—

6 reels, 3 days' hire	£1 5 0
12 " " " "	£2 7 6
24 " " " "	£4 0 0

500ft. reels

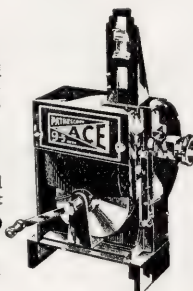
The New Pathescope "Ace" Projector

Here is a new first class outfit for showing real motion pictures in the home. It is a scientific instrument designed on the best cinematographic principles in every sense.

The Pathescope 9.5 mm. "Ace" is built for dependability and for constant precision in operation. It is made by the "Pioneers of Cinematography" to ensure correct functioning at all times and for all time. It takes 30 and 60ft. reels and gives a brilliant and flickerless picture. Price complete with resistance for all voltages from 110 to 250. **37/6**

Order now and avoid delay!

We have adequate supplies of both these machines in stock.



D. J. ALAND,

**THE CAUSEWAY
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CHOOSE YOUR
GIFTS FROM OUR
FINE SELECTION

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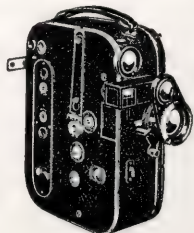
AND DON'T FORGET
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BEST OF ALL
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WALLACE HEATON'S

THE COMPLETE SERVICE

Whether you need expert advice on anything cine, or need a demonstration of any apparatus, or if you want to happily solve your Christmas gift problem—come to Bond Street and get the best service.

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ZEISS-IKON 16mm. MOVIKON

Has distance meter coupled with lens focussing. Delayed action release. Shutter speeded 1/25th to 1/200th sec. Zeiss Sonnar f/1.4 lens ... £98 10 0
Nine monthly payments of £11 10 0

WRITE for Lists of latest apparatus, film libraries and used bargains. Any list sent on receipt of 2d. to cover postage.

TYPICAL USED BARGAINS—Fully guaranteed

- | | | | |
|---|-----------|---|----------|
| 1 Victor 16 mm. Projector, 500 watt lamp, regular model for 110 volts carrying case ... | £37 10 0. | 4. Model B, 16 mm. Kodascope Projector, regular model for 110 volts 200 watt lamp. Black case | £89 10 |
| 2. Ampro 16 mm. Projector, motor driven model for 110 volts, 100 watt lamp. Carrying case | £45 0 0 | | £19 19 0 |
| | £27 10 0 | 5. Cine Kodak, Model K, 16 mm. camera, f/1.9 lens. | £35 0 0 |
| 3. Cine Kodak B, f/1.9 lens. | £31 10 0 | | £22 10 0 |
| | £15 15 0 | 6. Bell & Howell Filmo Projector 200 watt, 50 volt. Black case | £45 0 0 |
| | | | £17 17 0 |

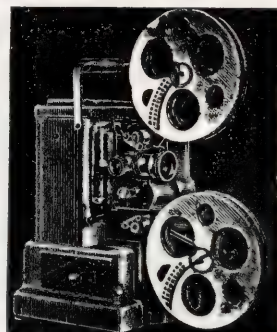
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And at 47, BERKELEY STREET

'Phones: MAYFAIR 0924-5-6-7



NEW! Paillard-Bolex For 8mm., 9.5mm. and 16mm. FILMS.

See the marvellous new projector at Bond Street. Cine users will appreciate the wide scope it offers. The change over from one size film to another takes only a few seconds and no tools are required. It is supplied complete with all accessories and is fitted with 2 in. lens and 500 watt lamp, giving brilliant illumination ... £60.
Nine monthly payments of £7
500 watt resistance ... £2 10 0
De Luxe carrying case ... £4 5 0
Hugo Meyer eccentric 20mm. lens for projecting 8 mm. films ... £4 0 0



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- PATHESCOPE
- SIEMENS-HALSKE
- BOLEX
- DALLMEYER
- GEBESCOPE

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Showrooms: 1-5, HUTCHESON ST., GLASGOW

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AN INEXPENSIVE GIFT but appreciated! Sent Post paid to any part of the world.

1/2" or 1" founts with 175 characters including Upper and Lower Case Letters and Figures ... 12/6

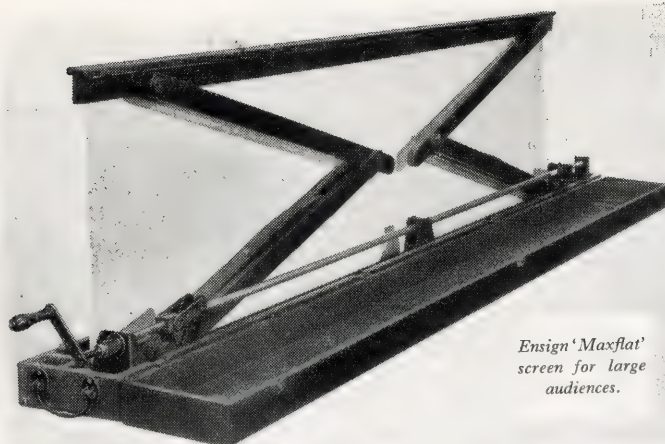
Combined founts of both sizes (350 characters) ... 22/6

Complete "Abbot" Simplex Outfit ... 60/-

DICKSON & SELF

216, EARL'S COURT, LONDON, S.W.5. Flaxman 1860

New CINE Goods



Ensign 'Maxflat'
screen for large
audiences.

constructed of a combination of waterproof material and leather and the lid closing by means of a zipper. The whole is very strong and serviceable and provides complete protection with ease of carrying of your 400 ft. reels and cans. The smaller size which takes six 400 ft. reels and cans, costs 11/6, and the 10 reel size is 15/-.

SCREEN

Name : Maxflat.

Makers or Agents: Ensign, Ltd., Ensign House, High Holborn, London, W.C.1.

Construction: Wooden carrying box of heavy section, finished walnut varnish, best quality canvas screen with high efficiency silver surface on projection face, surround

able for the use of the serious cine lecturer and demonstrator who has to approach large audiences. While the outfit requires two men for comfortable lifting and carrying, the weight is more than justified by the sturdiness and ruggedness of the outfit, combined with excellence of design. Barring unforeseen accidents this screen should give untroubled use for many years. A handle at each end of the box facilitates handling, while the screen can easily be carried on the roof of a baby car if suitable fittings are erected. The weight of the box, combined with the fact that the erection mechanism is situated in the box, keeps the centre of gravity very low and ensures stability when the screen is extended.

(Continued from page 424)
black. Mild steel, machined, erection and locking mechanism.

Weight : 62 lbs. (approx.)

Size: Closed 7' 9" long x 8½" wide x 6½" deep. Open the screen extends to 8' x 6'.

General Remarks : We regard this as a most important addition to the range of equipment avail-

The most ingenious part of this apparatus is the extra tension device on which we understand Messrs. Ensign hold a master patent. The device is simple but most effective. To open the screen the lid of the box is turned back and the erection handle is fitted on to its spindle. 53 turns and half a minute suffice to unwind the screen completely from the all-metal spring roller on which it is contained. At this point a stop comes into operation and engages with a pin on the blind-roller and the final turn of the erection handle puts sufficient extra tension on the screen material to ensure absolute flatness during projection.

This screen is worth the attention of every serious worker and at the price of £17 10 0 represents an excellent investment.

SCREEN

Name : Calappso Ray Screen.

Makers or Agents : The Service Co., Ltd., 289, High Holborn, W.C.1.

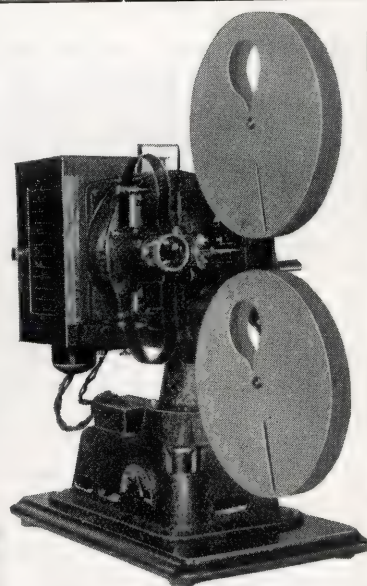
Construction : Silver surface screen with an effective area of 2' 5½" by 1' 8" with a 1" black surround outside this. The screen material is contained on rollers which in use are supported by two vertical bars which are fixed in position by means of small knurled nuts. The whole is then supported between two metal clamps on an upright rod which in turn is supported on a folding tripod base. This carries the screen in a position which can be varied so that the height of the base of the screen is between 3' 6" and 4' from the floor.

THE "KALEE N.P.3."

British Made 16mm. Projector

"KALEE" in the professional Cinematograph (35 mm.) world is a name to conjure with. Millions of people are entertained weekly by pictures projected with the "Kalee" Projector. The instrument illustrated is equal in quality to the larger Projector, and is built with the same care and engineering skill. You are assured of perfect projection with the "KALEE N.P.3."

Sure and steady projection with brilliant illumination. Safety film trip and large single sprocket for feeding the film ensures no damaged films. Compensating "Framing" device — Motionless "Stills" can be shown at will — A certain and simple "Reverse" — Tilting action in base of Machine effected by single knob — Superlite Lens and Carrying Case.



IF YOU ARE INTERESTED!!! Send for a Copy of the

SOHO FILM MAGAZINE

It contains a short list of films available for use in 16 mm. projectors. Additions will be made from time to time, of which all users will be advised. Write now and get your name on our list of users.

REDUCED PRICE
£52 10 0

With Resistance complete
Full details of Projector and Film
Magazine from
SOHO LTD., 3, SOHO SQUARE, LONDON, W.1.

The whole of the screen and stand folds up for transport into a space of 3' long by 3" by 3". No carrying case is provided.

Price : £1.

General Remarks: This is an efficient screen of the inexpensive class which can be recommended to anyone who requires an economical and portable outfit.

PROJECTOR

Name : Eumig Super-Projector.

Makers or Agents : Actina Ltd., 29, Red Lion Square, W.C.1.

Size of Film : There are two models, one for 16mm. and one for 9.5mm., which are identical in characteristics and price.

Construction: Heavy gauge pressed metal casing and feed and take-up arms, giving strength combined with lightness. Finish, black crackle enamel. Spindles, sprockets and gate mechanism plated.

Overall Size: 15" high x 12" deep x 5 $\frac{3}{4}$ " wide when open for use.

Size of Case : 15" high x 6 $\frac{1}{2}$ " wide x 12" deep.

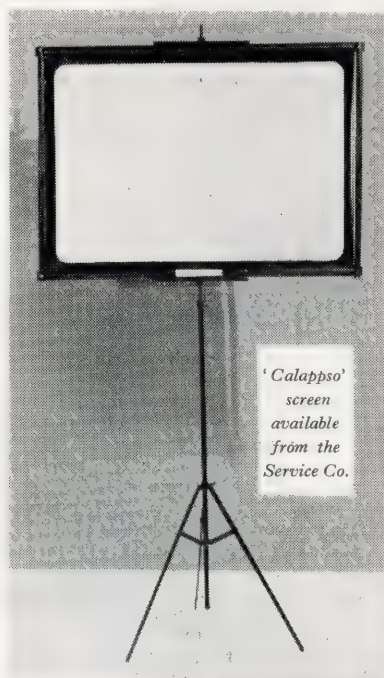
Picture Size : At distance of 12 feet throws picture 2' 6" wide with lens normally supplied.

Projection Lens: Meyer, aperture f/1.6. Normally a focus of 50mm., but 35mm. lens can be obtained as an alternative if required.

Focussing : By rotating lens, the barrel of lens having a helix which bears against a spring guide on the mount on the projector body. Forward end of lens is knurled to facilitate handling.

Lamp: The lamp normally fixed is 250 watts. There is no additional resistance for the lamp, which must be of the same voltage as the main supply. A higher wattage

lamp, with the necessary extra external resistance, can be obtained if desired. The illumination efficiency is very high. Fan



cooled lamphouse, which has extremely efficient light-trapping.

Drive : Electric motor, which is very silent, transmitting its power to the film transit mechanism by means of spring and rubber bands which are easily accessible. A built-in resistance in the base of the instrument enables the projector to be used on any voltage from 110 to 250.

The motor switch and forward and reverse switch are on the right side of the base of the projector.

Film Transit Mechanism : Feed and take-up arms are one substantial pressing which is detached from the machine for transport. Feed and take-up are belt driven. There are separate feed and take-up sprockets. The gate is hinged down the side nearest the body of the instrument and is instantly swung open for threading by turning a lever back. There is a spring presser pad and long even pressure on the film. This instrument is one of the quickest threading projectors that we know owing to a most ingenious device which has been evolved by the makers of the Eumig, an entire departure from accepted methods. On either side of both the feed and take-up sprockets are a pair of spring metal plates, parallel to the flanges of the sprockets. The edges taper inwards and immediately above the sprockets are a pair of circular ridges on the plates exactly following the circumference of the sprockets. The film is merely pushed straight down between the plates on to the teeth of the sprockets and is held in position by the ridges and its own curvature. We consider this a real step forward in design of this portion of the projector. The intermittent claw is of orthodox pattern.

(Continued on next page)

And now

SELO Reversal for the 9.5 user!

Every 9.5 cine camera user can now enjoy the advantages of SELO—the master film for home movies.

A high degree of speed which makes light of difficult shots True sensitivity to natural tones and colours exceptional latitude in exposure and a marked reduction in grain size. SELO 9.5 Reversal will please you better in every way.

SELO

A complete exposure guide is included in each carton. From all photographic dealers.

9.5 mm. REVERSAL FILM

Made in England by ILFORD LIMITED, ILFORD, LONDON

TEST REPORTS

Shutter: A three-bladed shutter of large diameter and sufficient weight to exercise a fly-wheel effect, gives flickerless projection at normal speeds.



Ensign carrier for film cans. This model holds six 400 ft. cans and reels.

OF LATEST APPARATUS

(Continued from previous page)

Safety Shutter: There is a safety shutter of wire gauze.

Stills: The safety shutter instantly comes into operation for still showing. Stills are obtained by throwing forward a lever which casts the driving belt out of engagement with the film transit mechanism and speeds up the cooling fan, owing to the reduction of the load on the motor.

Framing: Framing is accomplished by a lever about two inches long well down on the side of the instrument and clear from the gate.

Tilt: Whole machine tilted by two screws at back of base.

Pilot Light: A great feature of this machine is the accessibility of the controls, which is further facilitated by the pilot light which always burns while the projector is plugged into a live current supply.

Re-winding: This is accomplished by changing over the driving belt. Belt driven re-winding is rather kinder to the film than directly geared re-winding.

Partly withdrawing a small plug cuts off the light during re-winding.

Oiling: Oiling for machine is carried from one hole at top of case. Individual oil holes for one or two other parts.

Outfit: Outfit consists of projector, with necessary lamp, lead and spare reel.

Case: The case is of brown polished wood, perfectly rectangular in shape, with massive brass handle. It is a particularly

workmanlike job. It contains three compartments, one for projector, one for the feed and take-up arm fitting and the flex, and a third for spare lenses, etc. There is a place on the inside of the door to carry a spare 400 ft. reel.

Prices: The price of the outfit is £29 while the carrying case is 27/6 extra.

General Remarks: The many excellencies of this projector make it excellent value at the price and create a new standard for this price-class. (A photograph will be published next month.)

A very interesting selection of titles has been received from Mr. W. S. Jackson, of 8, Walton Road, Stockton Road, Warrington, together with a number of original letters of appreciation, expressed in very warm terms, from clients. We can well understand the enthusiasm that prompted these letters for the titles are very good. We recognise many of them as being included in the films we have reviewed in *Amateur Cine*. A great point is made of early delivery. Titles (or orders) are put in the post within about two days of receipt of order. Previously it was 36 hours, but the number of repeat orders and the expansion of the business has necessitated this slightly longer time. We understand that over 1,000 ft. of 9.5 mm. and 16 mm. film is used every month for titles. A descriptive leaflet, "Would You Like a Title?" is available.

* * *

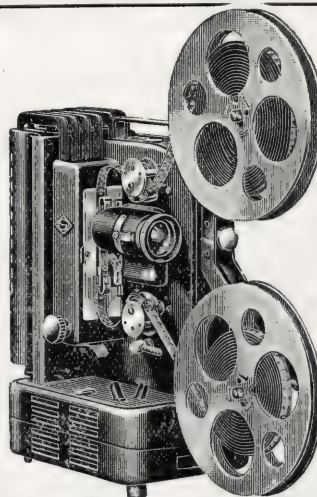
We regret that the price of the Agfa Domestino Projector was incorrectly stated in last month's review. It is £17, not £17 10. It should be noted that a 200 ft. reel only is supplied with it. The Agfa visual filter now incorporates only one pan filter.

LATEST!

- MAXIMUM DIRECT ILLUMINATION.
 - SILENT.
 - QUICK LOADING.
 - COMPACT.
 - MEYER f/1.6 LENSES (Interchangeable 35mm., 50mm., 65mm.)
- ALL THE LATEST IMPROVEMENTS.

Model as illustrated supplied for either

8 mm., 9.5 mm., 16 mm.



EUMIG

THIS new Eumig Super Projector at last brings within the reach of the amateur a machine capable of producing flickerless pictures of full brilliance up to 10ft. wide with a 250 watt. lamp. Will give years of service. Loading is particularly simple. Just press the film against the sprockets and it is loaded! Convenient grouping of all controls on one side—forward, reverse, and efficient still device. Motor rewind without use of lamp, fan cooling device, central lubrication, pilot light, etc. Especially noticeable is the silence of this machine when running. The interchangeable Hugo Meyer f1.6 Kinon projection lens contributes to the high light efficiency of the machine, as well as the direct lighting, concave reflecting mirror, external centering control, etc. The Eumig projector will work on any voltage, A.C. or D.C., 100-250 volts and incorporates a special motor resistance in the base. There are no additional resistances or lenses to buy. The machine costs only **£29**

* Strong de luxe Carrying Case 27/6 extra.

Write for Leaflets to—
EUMIG, Hirschengasse 5, Vienna
or to sole distributors in Gt. Britain

ACTINA LTD.,
29, Red Lion Square (High Holborn),
London, W.C.1.

SUPER PROJECTOR
FOR
SUPERIOR PERFORMANCE

CINE EXPOSURE CHART FOR DECEMBER

Compiled by
HAROLD B. ABBOTT

TYPE OF SHOT	Deep shadow; wood- land paths; close- ups in shadow; light interiors.			Shadow; narrow streets; open woods; tree-lined country roads; waterfalls and ponds in a clearing; close-ups of dark figures in open surroundings; white-on-black titles.			NORMAL Street and market scenes without heavy shadows; dark monuments or vegeta- tion in the open; long (not distance) shots at zoos, parks, sports meetings, etc.; farm yard scenes; groups on the lawn; close-ups of light figures; black on white titles.			SUBJECTS Promenades; light monuments and fountains, quayside; open country scenes; air- craft "taking off"; track motor racing; open scenes at race- courses, sports meet- ings, parks, country zoos, etc.			Beach scenes; near ships at sea; deck of ship at sea; open river, harbour and dock scenes; moor- land (middle dist- ance); aerial views (at low altitudes) of towns			Open landscapes; seascapes; cloud effects; aircraft in sky; aerial views (except of towns at low altitudes).		
	f/			f/			f/			f/			f/			f/		
LIGHTING	A	B	C	A	B	C	A	B	C	A	B	C	A	B	C	A	B	C
Brilliant sunlight	2	2.5	4	2.8	3.6	4	3.5	4.5	5	4.5	5.6	6.3	5.6	7	8	6.3	8	9
Weak sunlight or bright diffused	1.5	2	2.5	2.3	2.8	3	2.8	3.5	4	3.5	4.5	5	4.5	5.6	6.3	5	6.3	7
Diffused or slightly cloudy ..	1.5	1.7	2	1.7	2	2.5	2	2.5	3	2.5	3	3.5	3	4	4.5	4	5	5.6
Dull	—	1.5	1.7	1.5	1.7	2	1.7	1.9	2.3	2	2.5	3	2.5	3	3.5	3	4	4.5
Gloomy, or very dull	—	—	1.5	—	1.5	1.7	1.5	1.7	1.9	1.7	2	2.5	2	2.5	3	2.5	3	3.5

THIS table shows the approximate aperture to be used for all classes of subjects in varying conditions of light. Film speed is also taken into account, cine films having been classified as follows:—

Group A	Group B	Group C
Gevaert Ortho Reversal and Negative	Agfa Ortho Reversal	Agfa Isopan Reversal
Kodak Pan. Reversal (16mm. and 8mm.)	Agfa Pan Reversal	Kodak Super-sensitive Pan Reversal
Pathe R. O. F. and Negative	Agfa Pan Negative	Selo Hyper-sensitive Pan.
Selo Ortho.		Negative
Negative		Gevaert Pan.
Vauxhall		Reversal
		Pathe P.S.P.

Example: Narrow street, diffused light, Pathe P.S.P. stop required—f/2.5

The table is compiled for exposures between the hours of 10 a.m. and 2 p.m. (G.M.T.); from 8 to 10 a.m. and from 2 to 4 p.m. (G.M.T.), the diaphragm must be opened a half to one stop wider.

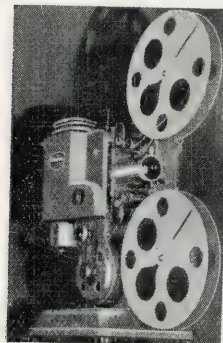
Where the indicated aperture is not engraved on the diaphragm it is sufficient to estimate the setting between two engraved figures, remembering that the divisions get smaller as the aperture gets smaller, and that f/8 (for example) would lie almost dead central between the f/7 and f/10 markings.

The shutter speed has been assumed to give an exposure of approximately 1/30th second, and is correct for the majority of cameras. Where the exposure is known to be different (usually 1/50th second) or where the camera is operated at a speed other than 14 or 16 pictures per second, the aperture must be varied accordingly. Cine users who do not possess an exposure meter will find this chart a useful guide but for absolutely accurate work under all conditions the use of a meter is advised.

It should be noted that the times given are Greenwich Mean.

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AMPRO MODEL "J" 500 Watt.

Projection equal to that seen in the best professional theatres. Controls are all conveniently placed together for ease in operation. Has forward, reverse, and "Still" device. Motor rewind without use of lamp; 400 ft. in 40 secs. The only really flickerless projector. Central lubrication. Fan cooling. Sturdy construction. Bronze finish.

£37 10s.

With de luxe carrying case .. £39 10 0
Nine monthly payments of 92/2

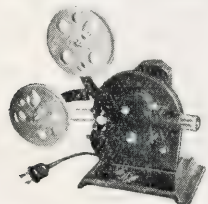
"AMPRO" MODEL KD.

750-watt lamp, Pilot light, wide aperture lens. **£50**

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NEW "AGFA" 16mm. "MOVECTOR DOMESTINO"

Easy threading, Compact - Design. Built-in resistance, Cooling device. With 50 mm. focus lens and 100 watt lamp. Takes 400 ft. Reels .. £17
Nine monthly payments of 39/8.



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SOUND-ON-FILM APPARATUS. We have it actually in stock. Demonstrations willingly.

9.5 mm. FILM LIBRARY All Films carefully checked before despatch. From 1/3 per super reel. You can send 10/- or £1 and use this against future hire, thus saving cost of remitting small amounts.

FULLY GUARANTEED BARGAINS

BARGAINS—NEW, STOCK-SOILED ONLY, with MAKER'S GUARANTEE.

2 only Cine—"Kodak" Model B.B. Junior Cameras, f/3.5 lens. List price £13 13 0 .. £9 9 0
Ensign Super Kinocam Model 8, Turret Type, 5 speeds, f/2.6 Taylor-Hobson Cinar lens, case .. £29 5 0
Ensign 100-B Projector 16 mm. New, slightly soiled, unused £13 10 0
Brand New—Special Offer—Pathescope "Home Movie" Projectors. Latest type. List price £6 15 0 .. £5 5 0
Linhof Metal Cine Tripod, with easy Pan and Tilt. List price £6 6 0 (soiled) .. £4 10 0

SECOND-HAND APPARATUS.

16 mm. Model D Kodascope 300 watt, latest type, complete with resistance. List price £25 0 0 As new .. £17 0 0
Model B Self-Threading Kodascope, 400 watt lamp, forward and reverse, Pilot light, 'still' picture attachment, resistance and carrying case .. £39 0 0
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PATHESCOPE "ACE"

The new small projector for 9.5 mm. films. Takes 30 and 60ft. films Suitable for any voltage .. 37/6

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FILMO "STRAIGHT 8"

Easy daylight loading. Takes 30 ft. reels. Four speeds. Built in exposure chart. T.T.H. f/2.5 lens. £19 15 0
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NORFOLK ROW (FARGATE)

• Miniature Camera Notes

Miniature Reflex Cameras

In our October issue we dealt with the four types of miniature camera available. Below we list the Miniature Reflex Cameras, describing their salient features.

PORTABILITY is the keynote of success with the miniature reflex cameras of to-day; all are very small instruments and convenient to carry. Bulk and weight prohibit the more elaborate apparatus which, until recently, was in use.

The twin-lens Rolleiflex camera changed all this, for when it was first introduced some five years ago, not even the makers themselves could have anticipated such a magnificent welcome to a camera of entirely different design, taking 6 x 6 cm. negatives, to its less convenient predecessors. Messrs. Franke & Heidecke, having achieved such great success with the Rolleiflex, have recently introduced the Rolleicord, which may best be described as a cheaper edition of its famous brother.

The Rolleiflex is fitted with the world-famous Carl Zeiss "Tessar" lenses, either f/3.5 or f/4.5 lenses are available and the new 9-speed Rapid one-lever is standardised. The viewing lens is coupled for parallax with the taking lens, thus exactly the same field of view at all distances is seen on the focussing screen as is ultimately recorded on the film. Rolleiflex apparatus is for use with either 12-exposure roll-film, each negative being 6 x 6 cm. in area, or, with the necessary attachments, $4\frac{1}{2}$ x 6 cm. plates, or 35mm.

moving picture film—for "stills," of course—yielding Leica-size negatives.

The Rolleicords are fitted with Carl Zeiss "Triotar" lenses working at f/4.5. The cheaper model is all-metal finished, with the normal Compur shutter, while the more expensive model is fitted with the new Rapid Compur shutter and is leather covered. This model may be used in conjunction with many of the Rolleiflex accessories, such as the plate-back, etc.

Artistic and Economical.

The successful reception of the Rolleiflex cameras inspired other manufacturers to produce similar types of apparatus. Each has points in its favour, all differ slightly in design and specification, but the square format of the 6 x 6 cm. size, to which most models adhere, is definitely accepted as being both artistic and economical, 12 exposures being obtained on the usual 8-exposure $3\frac{1}{4}$ x $2\frac{1}{4}$ roll-film.

The Voigtlander "Superb," fitted with a "Skopar" anastigmat of the highest quality differs considerably from the other types of miniature reflex, but only in construction; its appearance is generally much the same. The "Skopar" lens works at an aperture of f/3.5 and the Iris diaphragm is controlled from a small milled ring close to the lens.

A prism is fitted against the marked speeds of the Compur shutter, the set speed is therefore constantly under the eyes of the operator. The viewing lens is an "Heliomar" anastigmat, matched with the "Skopar" and when the camera is slowly focussed from infinity to its closest point (3 feet) the "Heliomar" lens is seen to dip very considerably, fully compensating for parallax with the "Skopar." The Superb is also fitted with a depth-of-focus table and is a pleasing instrument to handle.

Brilliant Image.

Coupled with the Superb must certainly be mentioned the Brilliant cameras, also a Voigtlander product. These cameras are not true reflexes for the viewing lens does not focus but gives an exceptionally brilliant image of the picture about to be taken. The taking lens—in all models anastigmats of good quality—are focussed to the desired point by judgment on separate distances as with most single lens cameras.

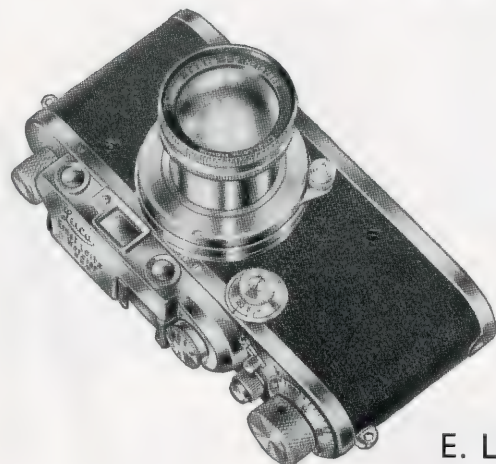
Messrs. Zeiss-Ikon have recently introduced the Ikonflex. Two lenses are available, f/6.3 and f/4.5, both "Novar" anastigmats, and 3 types of shutter, "Derval," "Klio" and Rapid "Compur." The loading of the camera is simple, the spool carrying portion being completely removed for this purpose. Parallax compensation is obtained by setting the focussing screen about $1/10$ th in. shorter at top and bottom than the actual film width. Weight for weight, the Ikonflex is slightly heavier than most twin-lens reflexes, which is necessitated by the extremely strong construction of the body.

Two types of twin-lens "folding reflex" cameras are available, the Pilot, fitted with Tessar lenses and Compur shutters, taking 16 pictures on V.P. size film, an extremely

THE WORLD'S PREMIER CAMERA

Leica

FOR STILLS



DURING THE ACTUAL SHOOTING ; THE IDEAL CAMERA FOR TESTING THE LIGHT AND COMPOSITION ; USES STANDARD 35 mm. STOCK AND ALLOWS OF UP TO 36 EXPOSURES WITH ONE LOADING. NO DOUBLE EXPOSURES. NO BLANKS.

WRITE FOR PARTICULARS TO :—

E. LEITZ (LONDON), 20, MORTIMER ST., LONDON, W.I.

small instrument indeed and very handy to use and the Welta Perfecta, taking $3\frac{1}{2} \times 2\frac{1}{2}$ sized pictures, either upright or horizontal. Compur shutters are standardised in the Perfecta and wide aperture anastigmats are fitted.

The Foth-flex is the only camera of its type fitted with a delayed-action focal-plane shutter giving speeds from 1 sec. to 1/500th sec. Both lenses are f/3.5 anastigmats and the camera handles well.

Messrs. Ihagee market the Exacta, the only true miniature reflex, with one lens only for viewing and taking. A focal-plane shutter with delayed action is standardised. The range of "Tessar" lenses are all in interchangeable mounts and the camera can thus be instantly adapted for telephotography and wide-angle work.

CAMERA

Name: Super-Ikonta. 530/16.

Makers or Agents: Messrs. Zeiss Ikon, Ltd., Mortimer Street, London.

Size of Film: $3\frac{1}{4} \times 2\frac{1}{4}$ " standard roll film, giving 11 exposures $2\frac{1}{4}$ " square.

Weight: 32 ounces.

Overall Size: $6 \times 3\frac{3}{4} \times 2$ ".

Construction and Finish: Aluminium die-cast alloy, covered fine grain morocco leather, with bright metal parts in satin-finish chromium. Internal finish of photographic black.

Type: Folding. Self-erecting front.

Lens: On model reviewed, a Zeiss Tessar f/3.5 of 8 cms. focal length.

Shutter: On model reviewed, a new model Compur Rapid, 1 second to 1/400th. Also delayed action release. Coupled to film winding mechanism to obviate double exposures.

Focussing: Coupled with range-finder working on the Zeiss wedge principle, by means of rotating front lens cell. Also scaled in feet.

Viewfinder: Direct built-in type. Finders of other types can be fitted in the slot on top of camera.

Film Movement: The film is wound on by means of the lifting rim of a milled wheel. Until the film is wound on to the next exposure the shutter release cannot be operated.

Counter: Operates in conjunction with the film movement. After setting the first figure on the red backing paper in the red window at the back of the camera, all subsequent exposures are calculated with this engraved counter.

Prices: With Zeiss Tessar f/3.5 Compur Rapid £25 5s. With Zeiss Tessar f/2.8 Compur Rapid, £28 5s.

General Remarks: Although this camera is in the expensive instrument class and is a little on the big side truly to be designated a miniature camera, it is of sufficient interest to command attention of the most serious nature. The whole of the workmanship is precision engineering in every sense of the word and the finish of every little detail is smooth and pleasing. The results of our test exposure confirmed our first excellent impressions in every way. A camera to covet.

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A
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By "Sound Track" Commentary

I HEARD someone remark the other day, that the most thankless work dealing with films was that of the projectionists, both professional and amateur. I casually concurred; but, when I came to consider the matter more carefully my opinion changed and I now incline to the belief that these projectionists are, with many notable exceptions, neither very modest nor very efficient.

Typical bits of inefficiency I have noted in various cinemas are:—unsteady picture (gate springs loose); one or both projectors partly off the screen; blank screen shown for several seconds between change-overs; and, perhaps most maddening of all, curtains drawn before the appearance of "The End."

Amateur operators have sinned by showing white screen at reel-ends; fiddling with the focus for ages at the start of a reel; cheating the screen; leaving the mask wrong for minutes; and, a common and particularly infuriating trick (specially when done on one's own productions!) showing too fast. Opera-

tors who cannot judge speed correctly should either fit a stroboscope ring to one of the high-speed pulleys, or arm themselves with a stop-watch. One agonising experience I had was to see a whole reel projected, by an amateur blessed with a super 500-watt projector, with "ghost"—caused by inadequate bottom loop.

The trouble with many such projectionists is that they have never undergone a sufficiently stern apprenticeship. The toughest spot of my own baptism by fire was when I turned through eight reels of standard size film by hand, at the same time having to help the take-up, which wasn't strong enough to wind up the last three hundred feet or so of each reel.

AN incorrect rumour is in circulation that when using reversal film, if a few frames are exposed to a brilliant sky, then the end of the preceding shot is faded out, and the beginning of the subsequent shot is faded in. Actually, this is only true of

Kodak film, and is caused by a slight lag in the effect of the compensating processing. The machine tries to process all the frames to an average grey intensity, and when the brilliant white (sky) frames come along, it tries to under-develop and thereby darken these, the lag causing this darkening to spread to the few adjoining frames, thus causing the fades.

* * *

PROCESSING station criticisms are sometimes rather naive. A friend of mine who makes a habit of exposing a few black frames between shots that will later need separating invariably gets these back with the report "Exposures:—Good; parts Much Under." Using Kodak stock, by the way, this spacing by means of a few black frames spoils the adjoining few frames, the effect being the converse of that mentioned above. This is the great disadvantage of compensated processing for film-play production, where tricks of exposure are so often necessary for photographic emphasis.

* * *

THE symbolic act done by Noel Coward in the first crying scene in "The Scoundrel" led, in a recent discussion, to somebody raising the question of the cleverest piece of symbolism used in a film comedy. I was able to win the game for Walt Disney by citing a case from a Mickey Mouse film which is really typical of this superb grasp of the subtleties of film direction. The scene in question shows Pluto taking refuge from a tough gang of really disreputable dogs. But he is cornered, and it is clear that only some miracle can save him. He is, in short, doomed—a sinking ship—and accordingly his fleas get up and leave him.

* * *

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FILM Societies as a whole do not take sufficient care of films loaned or hired to them. An unpleasant fact, but true. I know of an extreme case where a reel lost eight feet during such a loan by one club to another. Others mysteriously lose leaders. Yet others come back bedraggled and sad. More projectionists' sins! The only way to be sure of getting back the carrying-reels sent is to send disreputable old ones! Sordid, and, it is to be hoped, non-recurrent during the 1935-36 season. The older-established Societies, such as the Finchley A.C.S., Meteor, Newcastle A.C.A., Wimbledon C.C., Manchester F.S. are never guilty, by the way.

* * *

A NUMBER of people are holding back from hiring the Russian films (now available at more reasonable rates than at first) because they mostly failed to pass the Censors. Actually, "Earth," "The End of St. Petersburg," and "The General Line" were given certificates; but the others were only barred on political grounds, rather childish, and contain nothing offensive, with the possible exception of the plea for atheism in "October." For guidance to those who have seen none of them, I would say:—

Technically (direction and montage) most brilliant—Eisenstein's "The General Line."

Most human interest and most sympathetic direction—Pudovkin's "Mother." No one could fail to be moved by this film.

Most picturesquely beautiful—Dovzhenko's "Earth."

* * *

THE sinister comments on so-called "Amateur Technique," which were made during the "Storm over the Cine Clubs" controversy, made one realise, upon consideration, that in actual fact neither amateurs nor professionals are adequately exploring film technique, in spite of all the talk one hears from film fans.

There have been only three stages in the development:—

- (1) Camera as static recorder of stage-play.
- (2) Introduction of detail shots by D. W. Griffith, which at once called for elementary film-editing.
- (3) Realisation of the force of rhythmic cutting, begun by Griffith, for heightening suspense in chases, etc., and developed by the Russians, the peak point yet reached on the professional screen being the Separator sequence in Eisenstein's "The General Line."

Here we still stand. Sound has stopped the development as far as professionals are concerned, though occasional superb sequences emerge, such as the opening of "The Testament of Dr. Mabuse."

One of the unexplored depths is the idea of emphasizing action by inserting in the edited sequence detail shots taken in *slow-motion*. This is a control of the time-factor of the action, the technique being termed the "Close-up in Time." Pudovkin deals with the idea in his book, "Film Technique" giving as an example a man cutting dewy grass with a scythe. He suggests cutting from a mid-shot of the sweep of the scythe taken at normal speed, to a detail-shot of the grass swaying, falling, and scattering the glistening drops of dew, taken in *slow-motion*.

John Grierson, the enterprising director of

many of the excellent Marketing Board films, has used the Close-up in Time with success in a scene showing salmon leaping. On other occasions, however, as happens with all experiments, results were not so happy. It



The 'Ideal' sub-standard cinema (at which daily performances are given) referred to in col. 3.

was decided to emphasize the pleasures of eating juicy Empire apples by showing a

British girl eating one in slow and semi-slow motion, the shots being taken in full close-up.

So horrible were the results, so devastatingly disgusting did the prolonged mastication appear, that the offending shots were instantly destroyed. The production staff still take bananas for preference.

The way of the experimenter can be hard. After all, when Griffith first dared to show a close-up, the audience asked what had happened to the girl's feet.

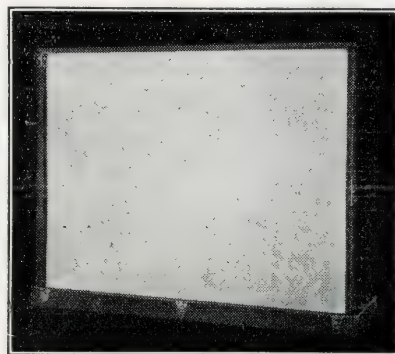
The Ideal Cinema.

Lowestoft, in common with Norwich supports a really remarkable sub-standard cinema at which matinees are given daily and the evening performances are continuous. This, (the 'Ideal'), like the 'Enterprise' Cinema, Norwich, was completely equipped by Robinson's Home Cinema Service, of Manchester House, Lowestoft (South). Prices of admission are 2d., 4d. & 6d. There are two Geoscope projectors (the latest programme before us includes Jessie Matthews in "The Midshipmaid") and two projectors for silent 9.5 mm. and 16 mm. films. Films of local topical interest are also screened. This cinema is very well worth a visit—and when you are in Lowestoft, drop in and see Robinson's. They are a thoroughly reliable firm who will give you good service.

The Westminster Photographic Exchange Ltd. have opened a very commodious and well-equipped branch a 81, Strand, London. Readers will appreciate the commodious premises and the thought devoted to the general layout.

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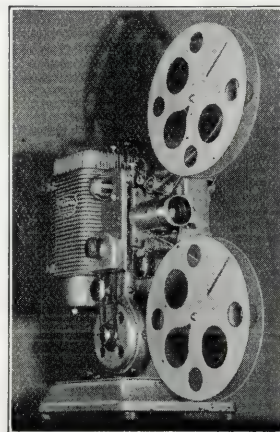


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What the SOCIETIES are Doing

Ace Movies

Hon. Sec.: E J. Notley, 2, Highfields, Albion Road, Bexleyheath. The society is embarking upon a winter programme of work and a general speed up is being made on the productions. It has been decided to hold a big public show next March at the club's headquarters in Croydon and it is hoped that three or four new productions will be ready by then. "£20 Reward" is finished except for final editing, "Inspired Ideal" is also nearly completed, while a third production, as yet untitled should have been started by the time this report is in print.

On December 5th Mr. Jenkins will give an I.A.C. sponsored programme of films. No charge will be made for seeing these and all are invited. About Christmas time the society hopes to hold a party and has invited local talent to put up a show. This show can be attended by anyone who cares to come along and only a small charge for admission will be made to cover expenses. The society still requires new members and applicants should get in touch with the secretary.

Adur & District F.S.

Hon. Sec.: F. R. Claridge, Holmwood, Ocean Drive, Ferring, Worthing. A successful projection evening was held recently at the Shoreham Club, Shoreham, when the club's first production, a local news reel (400 ft., 9.5 mm.) was shown, together with a number of films lent by the Bognor Regis F.S. The club's winter activities include lectures, visits to other clubs and projection evenings. Meetings are held once a fortnight. More members are required as the society wishes to commence its own film plays.

Balham A.C.S.

Hon. Sec.: T. Pyke, 1, Manville Road, Balham, S.W.17. The society has now decided upon its new production. It is to be a one reeler entitled "No Escape." By the time this report appears in print the production will be well under way. The society has been affiliated to the I.A.C. Membership is increasing but still more members are required before the club can take over a studio.

Blackheath F.C.

Hon. Sec.: Mrs. B. H. Vale, 72, Hervey Road, S.E.3. Since the last report the society



Featured player in "Where Was George?" Bognor Regis F.S. production

has held its Gala Week which has proved a great success, the hall being well filled on each of the five nights. The winter programme is now in full swing and two new productions are in preparation, the society's next big film commencing in the New Year.

Bognor Regis F.S.

Hon. Sec.: Miss B. Masters, Marlborough Hotel, Bognor Regis. It is hoped that the society's third production, a comedy now titled "Where was George," will be shortly finished. The shooting script of Production No. 4 is nearly ready and filming will commence this month. It has not been decided yet whether this film will be on 9.5 mm. or 16 mm. stock.

The society wishes to thank the Wallasey, Seeall, London and West Middlesex clubs for the loan of films.

Brondesbury C.S.

B. Ludin, 134, High Street, Notting Hill Gate, W.11. The society's public show will be held on December 6th, 7th and 8th, when films made during the year will be shown, together with some productions of the London A.F.C. Membership is steadily increasing and two new scenarios have been adopted, one for 9.5 mm. and the other for 16 mm. They will both run to about 600 ft. and will consist mostly of interiors.

The society has made a film entitled "Hell Drivers" in conjunction with Chrysler Motors Ltd., at the White City Stadium. It runs to about 100 ft. of 16 mm. stock and is available for loan free of charge, postage to be paid both ways by the hirer.

Reports for the January issue of "Amateur Cine World" should reach us not later than November 28th.

Catholic F.S.

Hon. Sec.: Miss Joan O'Sullivan, 36, Great Smith Street, S.W.1. At the November meeting of the society held at Millicent Fawcett Hall, a discussion took place between Mr. Arthur Leslie and Rev. Fr. Ferdinand Valentine, O.P., when the following questions were asked—1, What effect has the Clean Film Movement had (a) in England, (b) in America? 2, Are not films which are immoral in what they imply and teach worse than what are called suggestive films? 3, Is the answer to these problems the incursion of Catholics into the domain of the standard film, not only to censor but to create? Is it possible for Catholics to succeed in purely commercial ventures, and make films which are worth while?

Among the films projected during the evening were "Extreme Unction" and "The Holy Sacrifice of the Mass."

Doncaster A.F.S.

Hon. Sec.: Mrs. D. Cuttriss, The Oval, Bessacarr, Doncaster. All the interiors with the exception of those in the Doncaster Infirmary, which are nearly finished, have yet to be taken on the club's big picture "Healing Through the Ages." The film is scheduled to finish soon after Christmas and it is to be shown at a big Bazaar in aid of the local Infirmary. This will necessitate giving two or three shows a day from March 17th to March 21st next year.

The Film & Photo League Manchester Section

Hon. Sec.: H. Kay, 15, Roaseneath Road, Urmston, Lancashire. This section was organised at the beginning of August. A series of fortnightly shows have been given the principal films screened being: "Potemkin," "Son of a Soldier," "Mother" and "New Babylon." "Ten Days that Shook the World," "Turksib," and "End of St. Petersburg" are included in future programmes.

Future activities include lectures on the cinema from a working class point of view, discussions on current films, and an exhibition of still photography. The society intends to continue with its news reel work for the time being and it is hoped that early next year the first subject film will be started.

Finchley A.C.S.

Hon. Sec.: Miss Thelma Burrough, 64, Avondale Ave., N. Finchley, N.12. The society held the first regular meeting of its 6th season on October 7th, when a programme of films loaned by the London A.F.C. was shown. At the Annual General Meeting, held on October 24th, the Hon. Treasurer reported a satisfactory credit balance and the following officers were elected for the coming year:—President, G. W. Randall; Chairman, J. C. Lowe; Hon. Sec., Miss T. Burrough; Hon. Treasurer, N. Little.

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Godiva Film Group

Hon. Sec.: L. Bonham, 252, Stone Stanton Road, Coventry. The society now has three films for hire or exchange—"April Showers," the club's first production; "Pastoral Symphony" by L. Bonham and "Rosengarten" by F. Callaby. All three films run to approximately 400 ft. of 16 mm. stock and may be hired from 4, Dronfield Road, Stoke, Coventry for 2/6 per reel, plus return postage.

Harrow Camera Club Cine Section

Sec.: G. A. Ross, 64, Cecil Avenue, Wembley, Middlesex. At a meeting held on October 8th, a demonstration of the R.C.A. 16 mm. Home Talkie projector and camera was given. Several sound films were also projected and were well received

Ilford C.S.

This society is now making headway. Two meetings have been held, at the second of which a lecture was given by Mr. Beck on "Substandard Cinematography." There are still vacancies for new members.

Kenton A.C.S.

Hon. Sec.: N. Dyer, 263, Kenton Road, Kenton, Middlesex. The society hopes to continue its programme of projection meetings and lectures. The projection apparatus includes all sizes and in addition the society has at its disposal 16 mm. sound-on-film and sound-on-disc apparatus and Flaherty's epic "Man of Aran" will be shown on the former at a meeting on December 4th. Interested readers are invited to get in touch with the secretary.

Scene from "Healing through the Ages," Doncaster Film Society Production. It shows Florence Nightingale opening hospital stores, against military orders. The film, an ambitious one, will show events from earliest times until the present day.



by the members present. Interested readers are invited to get in touch with the secretary.

Hull Workers F.S.

Hon. Sec.: A. Benton, 71, Middleton Street, Spring Bank, Hull. The above society has just been formed for the purpose of studying film technique in all its branches and for the production of films.

Meetings will take place every other Sunday. Scenario preparation and the various aspects of camera work have already been discussed, while stories have been submitted for production.

Hyde C.S.

Hon. Sec.: G. Wain, 91, Lodge Lane, Hyde. Films from the Stockport and Bognor Regis film societies were shown at a recent meeting and were well received. Several dances have been arranged but little filming has been done owing to bad weather. A lecture was given by F. W. Smith on "What Happens after the Camera has Done its Work" recently and was followed by a tour through his photographic work-rooms;

I.A.C. Western Area Branch

Hon. Sec.: E. T. Robins, 98, Brynland Avenue, Bishopston, Bristol. The second meeting of the winter programme was held recently at St. George's Rectory, and was devoted to the showing of members' films. By the time this report is in print the third meeting will have been held at which it is hoped a demonstration of the R.C.A. Photo-phone projector and camera will be given.

Newcastle A.C.A.

Hon. Sec.: H. Wood, Bolbec Hall, Newcastle-on-Tyne. The first meeting of the Association took place at Bolbec Hall, Westgate Road, on October 10th, when a number of films made by E. W. Younger were shown. The films screened were "Wharfage," a film showing the construction of a wharf being built at Gateshead-on-Tyne, "Rhine land," a travel picture of a steamer trip down the Rhine, and "For England," a tale of the British and German Secret Services before the War.

Additional members are welcomed; applications should be made to the secretary.

Oldham C.S.

Hon. Sec.: W. Rothwell Heywood, 73, Queens Road, Oldham. The society's first Whist Drive and Dance was held on October 22nd at the Central Conservative Club. Some 140 guests were present and later in the evening the whist room was converted into a small theatre and a programme of news and general interest films given. New members are required.

Portsmouth C.C.

Hon. Sec.: C. Worley, 9, Arundel Street, Portsmouth. The society has recently held a number of interesting projection evenings, including the screening of its first production, "Lunch Hour." "The Herring Industry," "The Savings Bank," "Telephone Works" and "The Golden Ray," all lent by the G.P.O. Film Unit, were shown at a recent meeting. New members will be welcome.

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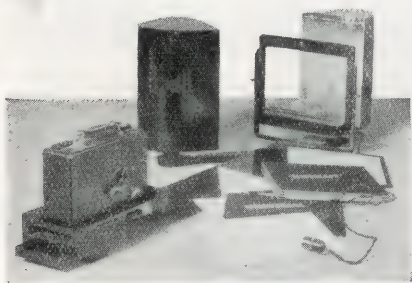
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CLUB NEWS

(Continued from previous page)

Proscenium C.S.

Hon. Sec.: Miss D. Brown, 20, Clonmel Road, Parson's Green, S.W.6. The production of "All at Sea" is proceeding rapidly and the society is thinking of starting a second film.

The "Holiday Film" competition has aroused great interest among members. The finishing touches have been put to these films and the results will shortly be announced. Membership is increasing but there are still a few vacancies left.

Salford C.S.

Hon. Sec.: K. W. Kenyon, 10, Seedley Terrace, Pendleton, Salford, 6. The first meeting of the winter season was held recently and it has been arranged that meetings in future will be held every Monday fortnight. The society intends starting studio work this winter and would welcome new members, especially technicians and scenario writers.

Scottish Educational Film Association

J. C. Elder, The Studio, 129, Bath Street, Glasgow, C.2. This society has been in existence for about a year. The members are mostly teachers and their chief aim is the production of educational films. One group film of "Farm Life" has been made, but members now work individually and at the moment are busy editing their films shot during the holidays. In addition to camera work some of the members are using projectors for teaching purposes in both Day Schools and Continuation Classes.

Some interesting lectures have been arranged and include "Processing" by J. Stobie of Messrs. Lizars, on November 15th, and "Colour" on December 13th.

Seeall F.S.

Hon. Sec.: J. Gordon, "Bordersmead," Loughton, Essex. The society opened its winter season with a film evening on September 22nd, when films from the Bognor Regis, Blackheath and Houghton societies were shown. The next projection evening is to be held on December 14th and the society would be glad of offers for the loan of films for this show. Several 9.5mm. films are available for exchange. For details apply to the secretary.

Schemes for a new film to be shot during the winter are in progress but so far no actual details have been decided upon.

Stoke-on-Trent A.C.S.

Hon. Sec.: H. Morfey, "Lydenhurst," Oxford Road, Basford, Stoke-on-Trent. The society has been busy lately equipping and decorating the studio. Details of the next film have also been discussed and it is hoped that the scenario will soon be ready for the producer.

The last lecture, given by Dr. Taylor, on "Editing and Titling," proved a great success, and the society is looking forward to his next talk on "Home Processing." The club is anxious to secure new members; all applications should be made to the secretary.

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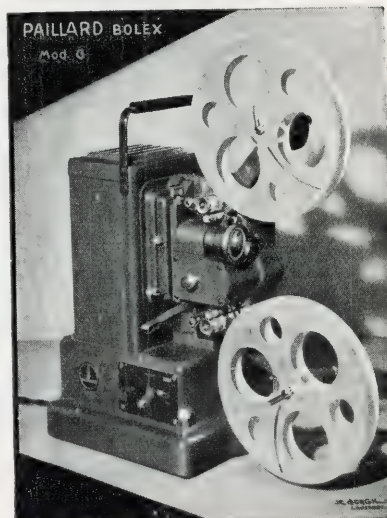
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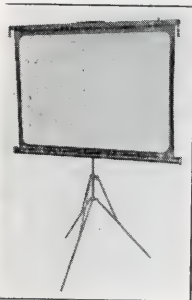
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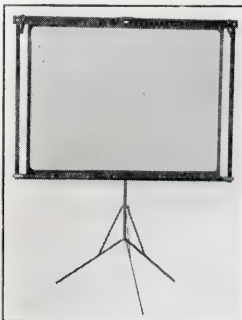
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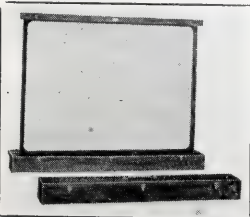
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Sutton & District Movie Makers

Hon. Sec.: D. F. Sheen, 32, Brighton Road, Sutton, Surrey. The first public showing of the club's film "Accidentally Hers," took place on the 24th October and the film was well received. It has also been shown at the club's headquarters on October 29th and 30th, while a further showing has been arranged to take place at the Capitol Cinema Cafe, Epsom, on November 19th. Tickets can be obtained from the secretary.

The club's next two productions "Knives" and "All Correct," have now reached their scenario stage and casting has begun. The second film consists of a series of interlinked cameos each running to about 50 ft. and it is proposed that these shall be written and if possible directed by different members.

The society's first Annual Dance will be held on November 29th at 9 p.m. Tickets, price 4/- single and 7/6 double, can be obtained from the secretary.

Wallasey A.C.C.

Hon. Sec.: J. F. Broome, 31, Serpentine Road, Wallasey. The society held its first meeting of the winter season on October 1st and a number of interesting films were shown including the club's latest production "The Bathroom Door." The club's Annual Competition is to be held on November 26th and it has been decided to commence work on the production of two new films.

Wimbledon C.C.

Hon. Sec.: C. W. Watkins, 79, Mostyn Road, Merton Park, S.W.19. The usual weekly meetings held during the season began early in October with the Brunel Cup Competition for the best member's film made during the year. Mr. Adrian Brunel, who is president of the club, was there and presented the cup to W. Sugden for his film "In Home Waters" (16 mm.) R. Riggs (previous holder) qualified for second place, with "Exhibition" (16 mm.). Other films which were screened during the evening included "His First Birthday" and "Country Scenes."

Arrangements have now been completed for the Annual Cine Dance which will take place at the Wimbledon Baths Hall on November 16th; tickets are obtainable from the secretary.

LATE NEWS

United Amateurs, an organisation whose reports appear exclusively in *Amateur Cine* announce that it is now necessary for them to give several repeat performances of the regular monthly programmes. "The decoration and equipment of the permanent theatre near Maida Vale," they write, "gives most visitors a shock, albeit a pleasant one." United Amateurs is a motto as well as a name. Unity of purpose during the past 18 months has enabled the society to do a great deal with the minimum of effort, time and energy. The next programme, which will include four premier presentations, will be given on Dec. 1st. at 8.30 and will be repeated at the same time on Dec. 2nd, 3rd and 4th. Readers of this journal will be particularly welcome. They should write to Mr. J. Skewers, 101, West End Lane, N.W.6.

The first projection of the newly formed Lancaster C.S. included "Lancaster Gazette," a news-reel of local events and the 16mm. G.B. sound film, "Evergreen."

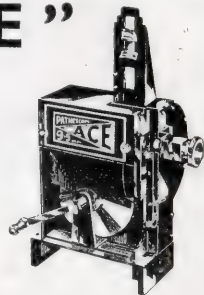
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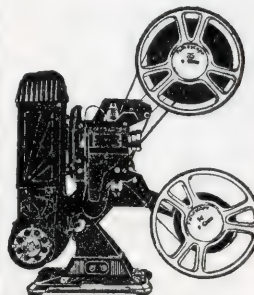
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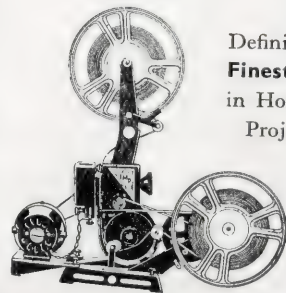


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[CINE DIARY]

We print below the first instalment of a diary, to be published regularly, of forthcoming cine society events. The names and addresses of the secretaries from whom further information can be obtained (such as meeting place and time—where not stated) are given in parenthesis. Where no name or address are given, refer to earlier entry. Readers who intend attending any of these functions are advised to write the secretary first. *Amateur Cine World* cannot accept responsibility for any inaccuracies.

Cine Societies are invited to send details of forthcoming arrangements. Fixtures intended for publication in the January Diary should be scheduled to take place not earlier than December 17th.

Nov.

- 18 Lecture by Mr. Kenneth Gordon, of Pathe Pictures. Canterbury C.S. (L. J. Goulden, 36, High Street).
- 19 Demonstration of apparatus. 7.0. Royal Photographic Society. (H. Walden, 25, Russell Square, London, W.C.). This meeting open only to members of R.P.S. and their friends. G.P.O. films and New Zealand Govt. Films. 8.0. Wallasey A.C.C. (J. F. Broome, 31, Serpentine Road). Studio rehearsal. Brighton and Hove A.C.C. (R. R. S. Lawrence, 43, Gardner Street, Brighton). Screening of club production, "Accidentally Hers" at Capitol Cinema Cafe, Epsom. Sutton & District Movie Makers. (D. F. Sheen, 32, Brighton Road, Sutton, Surrey).

- 20 Programme by R.C.A. Equipments. Sutton & District Movie Makers. Demonstration "Processing Cine Films." 7.30. Bradford Cine Circle. (A. C. Whitehead, The Towers, Clayton). Members' films by courtesy of Dr. and Mrs. H. Phillips, at Southmead Hospital. I.A.C. Western Area Branch. (E. Temple Robins, 98, Brynland Avenue, Bishops-ton, Bristol, 7.). Technical discussion, projection and discussion of members' films at Thompson & Capper's Library. Manchester F.S. (P. le Neve Foster, 1, Raynham Avenue, Didsbury, Manchester).
- 21 Talk and demonstration by Mr. B. J. Della Gana of S.P. talkies. 8.15. Bolton A.C.A. (G. N. Booth, 67. Plodder Lane, Over Hulton). Films—"Pennies," "The Fourth Dimension," "Carnival," "Belle Vue"—from Stockport & District C.C. 7.30. Newcastle A.C.A. (H. Wood, Bolbec Hall, Westgate Road).

- 22 "Some Aspects of Sound Photography," by B. C. Sewell, Sound Engineer, British & Dominions Film Corp., Ltd. 7.30. R.P.S.

- 23 Criticism of selected competition films by Paul Rotha. 3.0. R.P.S.

- 25 Films from *Amateur Cine World* "Week-End" Competition. Gadget night. 7.30. Bradford Cine Circle. Dance at Park Hotel, Hanwell, W.7. West Middlesex A.C.C. (H. Taylor, 1, The Flats, Spring Bridge Road, Ealing, W.5). Shooting interiors of current production, "Hay." Canterbury C.S.

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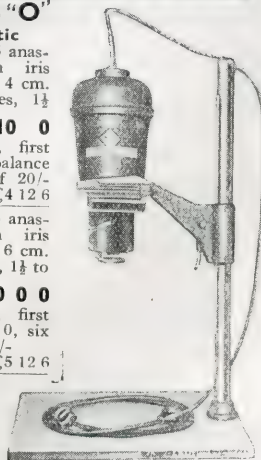
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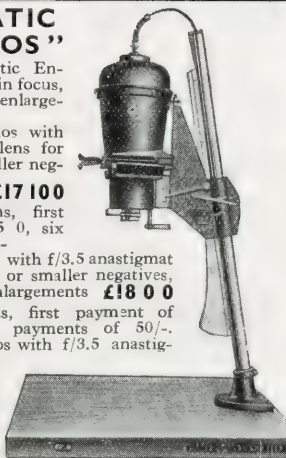
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- 26 G.P.O. films and club competition films. 8.0. Wallasey A.C.C. Projection night. 8.0. Hyde C.S. (G. Wain, 91, Lodge Lane). Programme to be arranged by Scientific and Technical Group. 7.0. R.P.S. This meeting open only to members of R.P.S. and their friends.
- 27 I.A.C. Cine Fellowship Evening. Sutton & District Movie Makers.
- 28 Films—"A Predial Symphony" (F. P. Barnitt) Jubilee films (Kodak), members' films. 8.15. Bolton A.C.A.
- 29 Dance at Wallington Public Hall. Sutton & District Movie Makers. Films—"Face Value" and "Saturday," from Bolton A.C.A. Brondesbury C.S. (B. Ludin, 134, High Street, Notting Hill Gate, W.11.). "Reeling Out the News," by F. Watts, Production Manager, Pathe Pictures, Ltd. (by arrangement with the B.K.S.). 7.0. R.P.S.
- 30 "The Scope of Amateur Film Making" an illustrated survey from the production of animated snapshots to films of social importance, by Wm. Farr, Asst. Gen. Manager, British Film Institute. 3.0. R.P.S.

Dec.

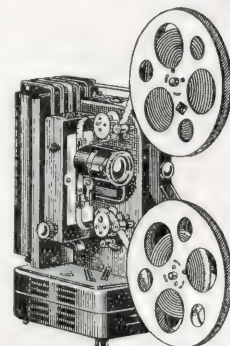
- 2 Films from Wallasey and Bognor Regis societies. Canterbury C.S.
- 3 G.P.O. and New Zealand Govt. films. 8.0. Wallasey A.C.C. Projection evening. Brighton & Hove A.C.C.
- 4 Programme of members' films. Sutton & District Movie Makers.
- 5 Films—"Near to Nature," "The Voltaire Sails the Path of Sunshine," "Beautiful Britain—the Peak District"—Mr. A. D. Hobson. 7.30. Newcastle A.C.A. Talk, "Scenarios," by Mr. Blain, followed by discussion and members' films. 8.0. Ilford A.C.S. (A. D. Taylor, 9, Middleton Gardens).
- 6 Public show. Premiere presentation of "Interlude" and "Second Performance." Also on Dec. 7th and 8th. Brondesbury C.S.
- 19 Lecture by Mr. Adrian Brunel. Canterbury C.S. Lecture by Mr. G. H. Sewell. 7.30. Bradford Cine Circle.
- 10 Cinecraft Film Titling, by Messrs. Cinecraft, Ltd. Harrow Camera Club. (G. A. Ross, 64, Cecil Avenue, Wembley)
- 11 Demonstration of S. P. Equipments. Sutton & District Movie Makers.
- 12 Talk, "More Thoughts on Editing," by Mr. G. N. Booth. Members' films. 8.15. Bolton A.C.A.
- 13 Projection evening. 8.0. Crystal Pictures (Bournemouth Amateur Cine Circle)—R. G. Torrens, 85, Wimborne Road, Bournemouth. Dance. Newcastle A.C.A. Films—"Don't See Ireland," "Tidworth Tattoo," "Cruising in the Baltic," "On the Job." 8.0. Brondesbury C.S.

(To be continued next month).

A list of forthcoming fixtures, unfortunately received too late for publication, is also to hand from the Beckenham C.S., Blackheath F.C., Birmingham Photographic Society, London A.F.C. and Wimbledon C.C. Where practicable, extracts will be given in the next issue.

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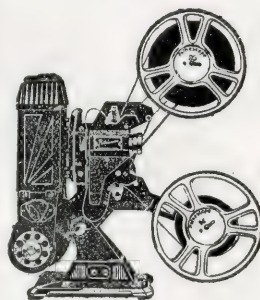


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DEKKO, latest type, 1.5 Dallmeyer, f/4 Telephoto Blendux case, Drem distance meter. Marvellous outfit. Payne, 35, Dawson Terrace, Brighton.

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180 PATHE SUPER FILMS, French titles, Nos. S/548 to S.B./801, 12/6 each, 10 £5. Also Bolex 9.5 projector with Hugo Meyer lens, £16. R. Dubois, 392, Strand, London, W.C.2.

TO CINE SOCIETIES. Southport Amateur Cine Society have for disposal the following articles in first-class condition. Dallmeyer lens f/1.5 20mm. focus. Stout ash tripod with pano-tilt head. Bell and Howell iris fader. Cinophot exposure meter. Six 500 watt lamps with adjustable metal reflectors for spot or floodlighting. Two heavy metal stands for above lamps, four and two unit. Two carbon arcs 6,000 c.p. on D.C., 2,000 c.p. on A.C. Adjustable spotlight on heavy metal stand. Cine Kodak with f/3.5 Kodak Anastigmat, electric motor and accumulator. Sky filter, 23mm. mount. For further details enquire S.A.C.S., 249, Lord Street, Southport.

BEAD SCREEN FOR SALE—cost 45/-, will accept 25/-; apply 66, Barton Road, Lancaster.

LODEX 50 WATT EQUIPMENT for Home Movie Projector, complete with transformer, 35/-, six 300 ft. reels, 7/6; twelve chargers 6/-; film notcher, 3/-; two C lamps, 4/-. All new condition. Weston, 22, Springwell Avenue, N.W.10.

VICTOR 16mm. CAMERA, perfect condition. f/1.9 2in. and f/3.5 1 in., 3 speeds, £12 10. Ensign 100B projector, almost new, 2in. Superlight lens, resistance all voltages, £9 10. Jackson, 61, Woodland Way, Morden, Surrey.

OFFICIAL SCOUT, Sea Scout films, etc.; collection of stills. Hudson, 15, Terrace Road, Bournemouth.

WANTED 16mm. Projector for cash, no objection to machine needing repair. 38, Orston Drive, Wollaton Park, Nottingham.

35mm. PROFESSIONAL PROJECTOR, in perfect order, £4 10; also good selection of standard 35mm. films. Box 126, c/o "Amateur Cine World."

S. and S.B. SUPERS EXCHANGED, 1/- per reel. Baxter, 7, Clarendon Place, W.11.

(Continued at foot of next column)

•The latest date for receiving small advertisements for insertion in the Jan. issue of "Amateur Cine World" is SATURDAY, NOV. 30th.

Notes and News

A novel use for the sub-standard sound camera was demonstrated recently, when Mr. J. H. Thomas made an electioneering speech with an R.C.A. sound camera, the film being shown with other 16mm. films in Derby. Mr. Thomas expressed himself as being very pleased with the film.

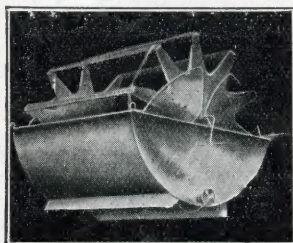
Messrs. J. H. Dallmeyer, Ltd., of 31, Mortimer Street, Oxford Street, London, W.1., announce an interesting range of lenses for use with the new Filmo "Straight 8" camera and projector. They include a 15mm. f/1.5 anastigmat at £10, a 1½" f/1.9, £8, and a 2 in. f/4 telephoto, £4 14 6 (all in focussing mount).

We have received from Messrs. J. Denton, Ltd., of Low Fell, Gateshead, Co. Durham, their latest descriptive lists of the "Lumaplak" screen and cine accessories, together with a sample of the new "Lumaplak" fine grain beaded surface. This gives a remarkably brilliant picture, with dead whites and blacks. Denton's are the originators of the silver non-directional screen.

NEXT MONTH'S features include an article on the making of industrial films by Andrew Buchanan, a drama, comedy and documentary, each built round the same subject, by L. Du Garde Peach, vertical titling by H. B. Abbott, film construction, the maintenance of 8mm. projectors and a selection of the correspondence received on P. C. Smethurst's system of exposure for reversal film, which has met with a flattering response.

The "TRIFOLO" PROCESSING APPARATUS FOR CINE FILMS

AVAILABLE FROM STOCK FOR 9.5-mm. by 30 ft., 50 ft. and 100 ft., and 16-mm. by 50 ft. and 100 ft. LENGTHS.
Can also be supplied for LEICA and other 35-mm. Stock.



Write for Illustrated Pamphlet to the Patentees and Sole Manufacturers—

THE TRIFOLO CO., Ltd.
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ABERDEEN SCOTLAND

PATHE KID PROJECTOR, Super Attachment, good condition, £2. Wright, 17, M.Q., R.A.F., Old Sarum, Wilts.

NEWS. Pathscope 200B converted to 16mm. in 3 minutes. 200B owners write for loan of free descriptive film. No obligation. Smith, 27, May Terrace, Barnsley.

DALLMEYER 20mm. PROJECTOR LENS for Pathe 200B; cost £4 4; price £2 7 6. Ross 3in., f/3.5 Tele lens for Dekko, etc., £4 15, both brand new. Redfearn, 103, Oak Lane, Bradford.

PATHE 9.5 SUPER FILMS in good condition. 300 ft. S. 12/6; S.B. 15/-. Stamp for catalogue. Caudle, Deanery House, Godalming.

Do you know ?

PENROSE'S of STREATHAM

The Amateur Movie Specialists

THEY WILL ALLOW A GOOD PRICE FOR YOUR PROJECTOR, FOR NEW

PATHE 200B.

KODAK MODEL C.

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A few £'s will secure any machine

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Exchanged for following issue 2/6 and 6d. for each succeeding month. Example: January Gazette for February, 2/6; January for March, 3/-; January for April, 3/6, etc.

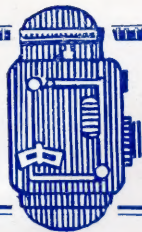
Pathscope Supers. Hire—one night, 1/-; two nights, 1/6; extra nights, 3d. Exchanges 2/6 per reel.

Pathscope "M" Films. Hire, one night, 8d.; two nights, 1/-; extra nights, 2d. Exchanged 1/8 per reel.

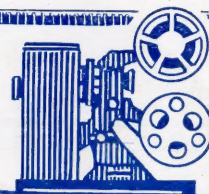
Pathscope "Imp" Projector, complete with super attachment, motor and resistance, £5 12 6. Perfect condition.

Pathscope Home Movie, complete with super attachment, motor and group resistance, £8 5 0. Brand new condition.

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SB Supers, 2/6 per reel; 60 fts. 6d. each and
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stock all makes of cameras and projectors, and are
only too willing to give you demonstrations for
comparison purposes. What is more important,
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future queries you may have about the use or
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for the Amateur Cinematographer

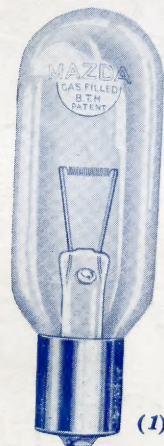
THE British Thomson-Houston Co., Ltd., have always been foremost in the development of Projector lamps for all types of Cine Projectors. As a result of prolonged and constant research MAZDA Projector

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for SOUND FILM
APPARATUS

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Cap Downwards



75 w. 10 v. Class G.

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Leading manufacturers of Home Cines here and abroad use Mazda Projector Lamps for their apparatus. They give good life, consistent with high luminous efficiency.

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Class A1



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Published by Link House Publications, Ltd., 4/8, Greville Street, London, E.C.1. Telephone: Chancery 8601. Printed by Arthurs Press Ltd., Woodchester, Stroud, Glos. Agents for Australia and New Zealand: Gordon and Gotch. Agents for South Africa: Central News Agency, Ltd. (London Agents: Gordon and Gotch, Ltd.) Made in England.

**Digitization and post-production completed in the
University of Wisconsin-Madison's Department of
Communication Arts, with funding from the
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